

Practical English

NOVEMBER 18, 1946 • A SCHOLASTIC MAGAZINE



ON THE HOT SPOT . . . the Speaker's Stand (See page 5) 



FROM AN 1868 DREAM!

SEEING HISTORY THROUGH AMERICAN ACHIEVEMENTS

TYPEWRITER

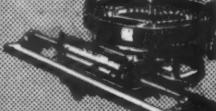


TO A 1946 NECESSITY!

FOR MORE THAN 100 YEARS INVENTORS EXPERIMENTED WITH "WRITING MACHINES" MAINLY TO HELP THE BLIND TO WRITE. ONE EARLY MODEL HAD A KEYBOARD LIKE A PIANO. (SEE FRANCIS MACHINE).

FRANCIS

CHARLES THUDERER'S MACHINE - 1843



DR. FRANCIS MACHINE - 1857



THEN, IN 1867, CHRISTOPHER SHOLES AND CARLOS GLIDDEN OF MILWAUKEE

CHRIS, WE'RE MAKING A NUMBERING MACHINE NOW. I WONDER IF WE COULD MAKE A MACHINE TO WRITE -

WORTH TRYING -

BY 1868 - JAMES DENSMORE, AN OIL MAN, GAVE THEM MONEY. IN 1871, THE SHOLES-GLIDDEN TYPEWRITER WAS SHOWN IN NEW YORK. THEN, IN 1873 -

MR. REMINGTON, YOUR ITHACA, N.Y., PLANT MAKES GUNS AND SEWING MACHINES. HERE'S A CHANCE TO MAKE A WRITING MACHINE.

IT'S A CHANCE I'LL TAKE, MR. DENSMORE!

SHORTLY AFTER -

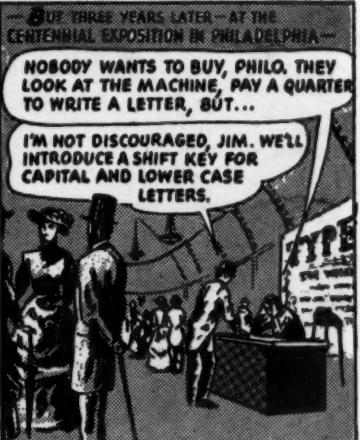
LOOK AT THIS, CARLOS. AN ARTICLE IN THE SCIENTIFIC AMERICAN TELLS ABOUT A NEW DESIGN FOR A WRITING MACHINE.

IT MAY HELP US A BIT.

BUT THREE YEARS LATER - AT THE CENTENNIAL EXPOSITION IN PHILADELPHIA -

NOBODY WANTS TO BUY, PHILO. THEY LOOK AT THE MACHINE, PAY A QUARTER TO WRITE A LETTER, BUT...

I'M NOT DISCOURAGED, JIM. WE'LL INTRODUCE A SHIFT KEY FOR CAPITAL AND LOWER CASE LETTERS.



1882 WAS THE TURNING POINT. BUSINESS ADOPTED THE TYPEWRITER AND ABOUT THAT TIME -



THE TYPEWRITER WAS IMPROVED YEAR BY YEAR. IN 1896, UNDERWOOD MADE THE FIRST TYPEWRITER ENABLING THE TYPIST TO SEE LETTERS AS THEY WERE PRINTED -



THE FIRST PORTABLE APPEARED IN 1906. TODAY TYPEWRITERS ARE ESSENTIAL TO THE EFFICIENT OPERATION OF ANY BUSINESS. A GREAT INDUSTRY GROW...



SMITH-CORONA



ROYAL



REMINGTON



UNDERWOOD



IBM ELECTRIC

Practical English

A National Magazine of English and the Communication Arts Designed for High School Students in General, Business, or Vocational Courses, Published Weekly During the School Year

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"Out On a Limb"

LUISE BAKER has a wooden leg. She calls it Margaret. But she keeps it in a closet because she prefers to get around on crutches.

That's only one of hundreds of delightfully interesting things about Louise Baker. She lost a leg at the age of eight, when she stole an unauthorized ride on a neighbor boy's bike, crashed into an auto, was rushed to the hospital and the surgeon decided the leg had to go. So off it came, above the knee. None of that sounds exactly delightful. But Mrs. Baker manages to make it so in the story of her unusual life as told in her new book, *Out On a Limb*.

Despite her handicap, Louise has managed to live an exciting, active and full life. From the first sad days of "I'll never be able to run again," until last week when she was in New York lending encouragement to legless war veterans, her one-legged life was certainly one for a book.

She learned to swim, to play tennis, ride a horse, roller skate, drive a car, and dance on one crutch. She turned her misfortune into what she called a "unique personal opportunity for adventure in living." In high school and college she plunged into school activities, was elected an officer in numerous organizations, and got so much fun out of life that she almost was sorry for her two-legged friends. What's more, she is happily married.

Early in life Mrs. Baker learned from a friend the consoling definition of the word handicap: "Handicap: a race or contest in which, in order to equalize chances of winning, an artificial disadvantage is imposed on a superior contestant." There it was in Webster. It was something to live by, an inspiration to a person with spirit.

But there are two handicaps that are placed on a person with a physical disability. The first one is the lack of physical ability to do what other people can do readily and naturally. We so-called normal individuals think of that as the only handicap the disabled must overcome. But the second handicap is something far more difficult — and far more important — to overcome. It is the handicap of *being pitied*. Well-meaning and generous friends pity the disabled and pour out sympathy and gifts upon them. The temptation to use even a minor handicap to win the solicitous aid of sympathetic friends or parents is so great that only the strong in spirit can resist.

How Mrs. Baker overcame this second handicap is the most stirring story of her book. The first time Louise showed signs of giving in to this temptation, a wise father ended the "hospital honeymoon" with telling effect, and started her off on the more difficult road of self-independence.

Out On a Limb is a fine book for high school students to read. It is as much an inspiration and guide for the so-called normal person as it is for the crippled, or for those who work or play or live with handicapped friends or relatives. When you read it, you too will cheer for the cheerful Louise Baker.

* Whittlesey House, N. Y. (\$2.00)

OUR COVER PHOTO was taken during some speech-making in Senior English Class at Central High School, Memphis, Tenn.

The boy speaker stands in front of the class and holds their attention easily. The teacher is Miss Corinne J. Gladding.

Win Friends-Have Fun... with MUSIC

boys and girls who play musical instruments seem to be more popular than others... they have more fun, more travel, more adventure. Yet these are advantages which *any* normal boy or girl can enjoy.

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... and that's what we mean! This letters column, a regular feature of all editions of *Scholastic Magazines*, is open to opinion on any subject and criticism of any kind, brickbats or orchids. We want to know *what's on your mind*. Other readers do, too. Address Letters Editor, *Scholastic Magazines*, 220 East 42nd St., New York 17, N. Y.—*The Editors*.

After reading Gay Head's article in the Sept. 30th issue, we feel it our duty to inform you that all teen-age girls do not dress as Mr. Flagg and Joe Correy imply.

If a survey were taken of all high schools, you would find that the typical teen-age girl wears neat blouses, skirts that fall below the knees, and sweaters—naturally (but not borrowed from big brothers). Loafers and stockings replace our pushed-down bobby socks.

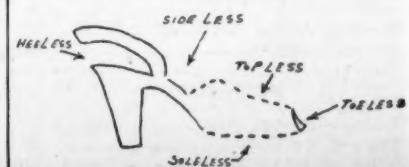
Most girls take enough pride in themselves to brush their hair and set it. They realize that beautiful hair is one of their greatest assets.

We've had our say, and we hope that the boys will have enough courage to defend their honor. Most of the boys we know take as much pride in their appearance as girls do.

*Pat Fox and Bette Jean Bowes
West Division High School
Milwaukee, Wisconsin*

Your honor is well defended. In Gay Head's defense, her clean-up campaign didn't refer to *all* teen-agers, nor necessarily to school clothes. The letters are still coming in on this subject, and we're glad you're concerned.

The design below was submitted to Allen Albright for his "What's New" column by Dominic Baffo of Detroit, Mich. Allen A. could not use it in his column, since Dominic's invention has not yet been tested or put on the market. However, Allen says that, judging by some of the contraptions he's seen on women's feet, Dominic's may become a reality all too soon.



A Woman's Shoe — 1947 version?

ON THE HOT SPOT

(THE SPEAKER'S STAND)

By Marjorie S. Watts

He fixed his eyes glassily on a spot on the ceiling. "Homework is something teachers think is good for you and students think is poison."

Producing the long notes from behind his back, Jack dragged his eyes down to them, hunted for the next idea, shot his eyes back to the ceiling and continued at the top of his lungs, "Homework will make a man of you if you want to be a man. If not, it will probably make a woman of you."

A clamoring mixture of "Aw-w-ws!" and laughter interrupted him here. Then the class got busy on rules for openings.

I. Openings

A. Material

1. Your audience is all set to hear something new. Get a subject they don't already know all about.
2. Choose a subject you're enthusiastic about, preferably one which will make your listeners take sides. The possibility of an argument naturally wins attention.
3. Remember that beginning of talks (like beginnings of books, parties, friendships, and what-have-you) are of prime importance.

B. Presentation

1. Dashing to the speaker's stand, if it doesn't break your neck, will leave you gasping. Cultivate a reasonable degree of dignity!
2. When you've covered the distance to that spot, count four *slowly* to yourself, meantime glancing around at your audience. No, you won't lose attention. You'll gain it. For a moment you keep them in suspense as to what's coming.
3. The speaker's stand is no place for cloud gazing. Talk straight to your listeners. Choose several who look responsive and take turns glancing in their directions. This gives the pleasing effect of addressing everyone personally and conversationally, instead of pouring it on from a lofty height.

Next, Connie asked the class to imagine that she had delivered a few

opening remarks on the topic of *poor housing conditions* in town and was ready to go into the body of her talk. Connie pretended to have memorized the stuff. Every so often she'd forget and have to search frantically through her notes, which were as noticeable as Jack's had been. She also tossed her hair back frequently and fussed with her string of pearls.

"We should be ashamed," Connie de-claimed, "of some places people have to live in this town. We really have slums, even though we don't admit it." Pause for notes and necklace-twisting. "There are houses without any heat or water inside. The roofs leak." Another nerve-



racking wait. "There aren't any yards for children to play in. I mean, we really ought to be ashamed of such conditions. Something ought to be done. Other towns do something. Why don't we?"

"Okay. We get the idea," advised Harry amid exclamations of approval. "Let's cook up rules for the main part of the speech."

II. Body of speech

A. Material

1. Facts, complete and exact, are a first necessity. Connie's preparation should have included more *research* for these facts, so that she could

WOULD you believe that you could learn more about public speaking from "a classroom clown" than from ten text books? It's been done!

One day, just before the beginning of the period, Jack Porter clowned an imitation of a speaker trying to get started. Being a clever actor, Jack had everyone — including Miss Taylor — in an uproar of laughter. He shuffled his feet, clawed his hair, cleared his throat, rattled a long sheet of paper (supposedly full of notes) and stammered, "Unaccustomed as I am —"



The class let him run down before they came to order.

"Jack's as good as the late Stephen Leacock," observed Miss Taylor. She explained that this noted essayist occasionally delivered a lecture which was a take-off on all the errors made by public speakers. "Leacock was highly amusing," she said, "and I actually learned more from watching him than from a course in public speaking!"

"Then why can't we?" inquired Connie Martovich.

"Why can't we what?" Miss Taylor wore a look which meant, "I think I get it, but does anybody else?"

"Act out the wrong ways to give a talk to an assembly or club," explained Connie. "That will make us think of the right ways. Then we can fix up a list of rules."

Off to a Good Start

By unanimous request Jack came first on the program, and he simply worked out his specialty, *openings*, with more care. He sprang to the speaker's position and, with more of his previous fussing around, breathlessly wheezed, "I'm going to talk on something you all know about — homework."

tell just where the bad housing situations were and just what should be done about them.

2. Illustrations always add interest. What about a description of particular improvements that have been made in other towns? Try not to be bookish, but human!

B. Presentation

1. Move along! Don't fritter away time and lose attention by gabbing about what everybody already knows or by useless repetition. There's only one good reason for repetition; that's for emphasis.
2. Memorizing is likely to throw you. One forgotten word and you're sunk. Memorizers usually work on the theory that there's only one certain wording for each thought. This is nonsense! For example, consider how many different ways Connie could have expressed the idea, "We ought to be ashamed of some places people live in this town."

Variation one: "Suppose we all had to live in a section like Adam Street."

Variation two: "We can be proud of our town except when we think of some of the bad housing."

If you're chock full of your subject and keen about it, you won't need (or want) to memorize. Just open up and tell the world!

3. If your research has given you so many facts that you need notes, all you should have is one word or phrase per thought. Jot them down on small cards and on only one side. You can hold these cards inconspicuously in your hand. If you don't need them, don't look at them!
4. Meaningless and nervous motions attract more attention than the cleverest line. If you're a button-clatcher, neck-scratcher, pencil-behind-the-ear-pusher, foot-to-foot-swayer, your most carefully prepared wit and wisdom will fail to register.

Good to the Last Mouthful

Now the class was ready to concentrate on the ending of a talk.

"This is the easy part," commented Sally, as Dan prepared to demonstrate how not to finish.

"That's what *you* think!" he muttered. "Suppose I've sailed along almost

to the end of a talk on my favorite radio news commentators. Here's how I could ruin the whole thing."

Using many of the distracting mannerisms of the previous speakers, Dan stated, "Another commentator I think is good is H. V. Kaltenborn." Practically swallowing the name, he fell up the aisle to his seat.

"Was *that* a conclusion?" Barbara scornfully demanded.

"It's what lots of people use for one," someone commented.

Dan rose again. "Or you spoil everything like this," he added. "These are my favorite radio news commentators

excellent commentators, (b) in the body have shown by example what commentators possess them, and (c) in the conclusion — briefly and preferably in different words — have summarized these desirable qualities.

B. Presentation

1. Endings of everything — movies, picnics, stories, even speeches — are as important as beginnings. See that your talk has a conclusion which your listeners will recognize as such. If you fade out on the last phrase or sprint to your seat as if it were home base, you'll turn out to be that "sad sack," a comedian who didn't intend to be one! What's more, if *you* don't know for certain that "that's all" who does?

2. As noted in regard to openings, a pause is often far more effective than a remark. Instead of leaping away from your speaking position as if the heat had been turned on under your feet, count — again, slowly — maybe not four, but at least two. Then cover the mileage to your chair as if you're headed for neither a funeral nor a fire.

Plus Value:

Before calling it a day on this speech practice, the class emphasized a number of additional rules which they felt should be kept in mind at every point.

1. Being heard depends not on quantity. Don't yell! Don't mumble! Just enunciate plainly, giving each letter its own sound.
2. Whenever you can be humorous (without dragging in a joke like a dead body), you gain interest.
3. Don't depend on last minute inspiration! Practice beforehand. Get your best friends and severest critics to tell you frankly how terrible you are. Include in this rehearsing a few appropriate gestures and motions.
4. Nobody's tongue can stand being bitten as often as some people say "ah" or "and-a." Try this sure cure!
5. Make a habit of listening to fine speakers with all the above suggestions in mind. You'll get as big a kick out of studying this kind of skill as that of tennis or baseball. Of course, there's no guarantee that by observing these rules you'll win first prize in an oratorical contest. But it's a sure bet you'll reach that goal of everyone's dreams — *painless public speaking*.



and — well — he tapped one foot, flapped his arms, glanced helplessly at the teacher, and gulped, "I guess that's all."

So glaring and so common were the faults Dan had dramatized that the class quickly outlined what to consider when closing a talk.

III. Conclusions

A. Material

1. The end of the body of your talk is not the beginning of the conclusion any more than the last bite of the main course of a dinner is the first one of dessert. Your conclusion has to be a *short*, separate restatement of the purpose for which you've been speaking.

In his first example Dan didn't even finish the body of his talk, because he failed to state *why* he considered H. V. Kaltenborn "good." If he had outlined all of his material properly, he could (a) in the opening have listed definite qualities possessed by

According to "Believe-It-or-Not" Ripley, Dale Carnegie has listened to — and criticized — more speeches than any other man. He has taught thousands of Americans — business men like your father, and housewives or business women like your mother — how to speak in public. Ripley says Carnegie has criticized 150,000 speeches. That's a talk for almost every day since Columbus discovered America!

Dale Carnegie believes that the key to public speaking is *self-confidence*. In making his first few speeches, everyone is scared. "But there are certain things to help you develop courage," Carnegie says. "One is practice. Practice. Practice. Where? Anywhere."

When Carnegie was in school he joined the debate team because he had no flair for sports. He was a flop debater. Then one day he heard a lecturer who claimed he had taught himself everything he knew. Carnegie determined to learn how to make a good speech. He advises his students to practice on their families and neighbors — to talk to any groups who will listen.

"If you're asked to make a speech, accept. It will be a lot of fun," Carnegie says. "If I were you, I wouldn't even wait for an invitation to make a speech. I'd seize the first opportunity to make one voluntarily. Public speaking is a sure way to leadership."

One way to acquire confidence is to know thoroughly what you are going to talk about. "Unless you know what you're going to say, you can't feel very comfortable when you face your audience," is Carnegie's advice. "Most speakers who fail do so because they wouldn't take the time to prepare." By

Stand Up, Speak Up!



Dale Carnegie,
public speech expert

your full height and look your audience straight in the eyes. Stop thinking about yourself. Begin to talk as confidently as if every one of them owed you money!"

Should you memorize your speech? "No! Never!" Mr. Carnegie is emphatic on this point. "If you do, you are likely to forget. Even if you do remember, you will have a faraway look in your eyes and a faraway sound in your voice. Memorizing is concentrating on words instead of ideas."

What about gesturing? Dale Carnegie says that gestures are not for your audience, but for you. If gestures help you feel self-confident, then use them.

May you put your hands in your pockets? "Theodore Roosevelt did. The best place for your hands is at your sides. But if they feel like a bunch of bananas hanging at your sides, your mind won't be free and easy. So put your hands in your pockets," Carnegie says, "if that gives you more ease."

"To develop courage, act as if you already had it. Draw yourself up to

Soon Carnegie was employing instructors to take over some of the increased business. He spread his idea of the importance of speech by a radio program, a syndicated newspaper column, by his books, and by enthusiastic students. Now he has established the Dale Carnegie Institute of Speaking and Human Relations.

Dale Carnegie has lived up to the title of his most famous book. He has made friends and influenced thousands of people to improve their public speaking.

the word *not*. You're really spelling *not* as *n't*.

aren't	hasn't
can't (2 letters omitted)	isn't
didn't	shouldn't
don't	wasn't

Special Hint: If occasionally you're confused about the use of *don't* and *doesn't*, try this cure. Break these words up into the original two words: *do not*; *does not*.

Now take this sentence: He (*don't*, *doesn't*) want to go.

Which one will you use? Forget the contraction for a moment and try: (1) He do not want to go. (2) He does not want to go.

You'd never say "He *do not* want to go," would you? Yet, without thinking, many people say and write, "He *don't* want to go."

Other Contractions

It's = it is.
Follow the same hint we gave you

above and you'll never write such mad sentences as: "The cat hurt *it's* paw." This means: "The cat hurt *it* is paw."

If you'll remember what that apostrophe stands for, you'll never fall into this common error: "I have *you're* hat" which means "I have *you are* hat."

That's = that is. (That's all.)

There's = there is. (There's nothing left.)

You'll = you will. (You'll regret it.)

You'd = you would. (You'd have laughed, too.)

These Words Mean Business

If you write business letters of any kind, you will probably have to use the following words frequently. Can you spell them all correctly? Ask a friend to test you on them. See how your business spelling rates.

accordance	account	accountant
advise	annually	appropriate
appropriation	assets	assortment
attached	balance	billed
carbon	certified	claims

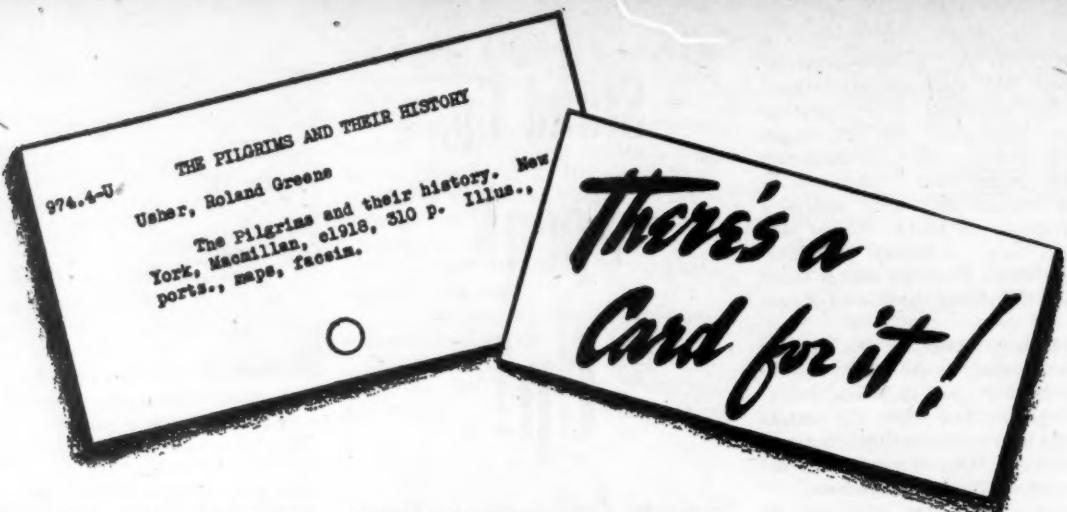


In SPEAKING, we often shorten words or run them together. These shortened or stream-lined words are called *contractions*. We use an apostrophe (') in these contractions at the point where one or more letters have been left out. The trick is in knowing just what has been omitted and where.

Here's a list of the most common contractions. They are simple, everyday words — but often misspelled.

The *n't* Group

All you have to remember here is that the letter *o* has been omitted from



YOU wouldn't sit down to watch a Big Ten football game without first obtaining a program, would you? As the program vendor shouts in his sales talk, "You can't tell the players without a program!" And usually in a football program there is a great deal of information which helps you understand the game.

In this way "going to the library" is like going to a Big Ten football game: you need guides to the information which will help you understand what's going on.

Your school library is a storehouse for a great stock of information — information which is filed *systematically* and *sensibly*. Learn the system of filing; use the guides provided for you.

A part of your librarian's job is to help library visitors find the information they're seeking; but she can't devote much time to one visitor. A part of *your* job, as an information seeker, is to learn to "help yourself."

Books Belong in Families

The system of filing used in libraries is the Dewey Decimal System; the main guide is the card catalogue or index. If you learn to use these intelligently, it will be a cinch to track down the information you need to write a theme — for example: on *How and Why the Pilgrims Celebrated Thanksgiving*.

Melvil Dewey devised his Dewey Decimal System so that every non-fiction book in the library could be given a number, filed away on a shelf, and located easily by people like you. (Fiction books — novels and short stories — are not classified. They are simply arranged alphabetically on the fiction shelves, according to the authors' last names.)

Dewey set up ten classifications — one category, or family, for each field of human knowledge. Here they are:

- 000—General Works (Reference Books)
- 100—Philosophy
- 200—Religion

300—Social Sciences (Economics, Commerce, Education, etc.)

400—Languages

500—Natural Science (Chemistry, Biology, etc.)

600—Useful Arts (Agriculture, Home Economics, Business, etc.)

700—Fine Arts (Music, Painting, Sports, Hobbies, etc.)

800—Literature

900—History, Geography, Biography, etc.

These categories are broken down into hundreds of sub-headings and sub-sub-headings, each with its own number. For example, one division under 900—History is: 970—*North America, History*. A further sub-division is: 974—*Northeastern States, History*. Keep going down the line and you'll see where the decimals come in; 974.4 is *Massachusetts History*. In the 974.4 classification you can locate books describing how and why the Pilgrims, who settled in Massachusetts, celebrated Thanksgiving.

No Needle in the Haystack

The file cabinet standing in one corner of your library is the card catalogue — the guide that will lead you directly to the books you need. In it you'll find three index cards for each

AND WE QUOTE . . .

"Due to conditions, all 5c articles two for 15c, all 10c articles 15c straight." — *Sign outside Broadway restaurant.*

Keep on going and the chances are that you will stumble on something, perhaps when you are least expecting it. I have never had of anyone stumbling on something sitting down. — *Charles F. Kettering.*

Nothing is as short as the public's memory — it is little more than week-minded. — *P. K. Thamajan.*

WANTED
Service Station Man
Steady Work Good Pay Good Hours
Experience Essential But Not Necessary
Ad in Woonsocket (R. I.) Call

library book. There is a *title card* with the book's title on the top line; there is an *author card* on which the author's name comes first; and there is a *subject card* headed by the main topic of the book. Each card is filed alphabetically.

Unless your teacher has given you a specific list of books, you'll head for the *subject cards*. Cards headed *Pilgrims* are found in the "P" drawer of the catalogue. Here you may also find a number of *book cards*; for some books about the Pilgrims will probably have Pilgrims for the first word of the title.

Sure enough, the first card you see is a *book card*:

974.4-U THE PILGRIMS AND THEIR HISTORY

Usher, Roland Green

The Pilgrims and their History. New York, Macmillan, c1918, 310 p. Illus., ports., maps, facsim.

If you're smart, you've armed yourself with a pencil and notepaper. Copy all the data on the card for future reference. Let's examine each entry.

The Pilgrims and their History. As you can see, the word *The* is ignored in filing. When *A* and *An* are first words in titles, they also are disregarded.

974.4-U. This is the book's *call number*; it is composed of the Dewey Decimal classification number plus the author's initial. It directs you to the shelves where the 874.4s are arranged alphabetically, according to authors' last names. In large libraries you make out a *call slip* for the book. On it you write the title, author, and *call number*. A library attendant takes your slip and brings you the book.

Usher, Roland Greene. Mr. Usher, of course, is the author.

New York, Macmillan, c1918. This means that the book was published in New York by the Macmillan Publishing Company. (Concluded on page 19)

BY JEAN FAIRBANKS MERRILL

Who's Who Behind the Scene

THE M-G-M lion roars or the bugles announce that 20th Century-Fox *presents*. The first cue as to whether you're about to get your money's worth of movie is the cast and credits that flash upon the screen.

You probably knew before you plunked down your money who the important members of the cast were. But you probably didn't know who designed the sets, wrote the scenario, or directed the photography. This list of technicians is called "credits." If you are to be able to judge movies intelligently, you should know your "credits" as well as your cast.

The Story Gets a "Treatment"

Scenario writers — Theirs is the job that must be done before a production can get underway. Very few stories are written directly for the screen. More often a play or a novel must be "adapted" for the camera.

The action of a stage play has necessarily been written to take place in one or, at the most, two or three settings. To limit the action of a movie to one room, when the camera is so adaptable, would be overlooking the chief advantage the movies have over the stage.

In the case of a novel, an author is free to use a hundred pages to explain that his hero is shy. And he may use fifty more explaining why the man developed this trait. On the screen the audience wants to see at one glance that the hero is shy. A screen writer might suggest this scene: The fellow enters a meeting, takes a back seat, and barely lifts his head to speak to the

CAST AND CREDITS

people about him. Such a scene accompanied by a brief flashback to the man's youth — when he was taunted by his schoolmates because he wore patched knickers — takes care of the author's many pages of explanation.

The important step in turning a play or a novel into a scenario is called "the treatment." This is a rough draft of the story's action as it might be broken down into scenes for a movie. If a director and producer like a writer's treatment, the story is turned over to a dialogue expert. Finally, with the dialogue and action in mind, a scenario writer pieces together and polishes the scenes for the final shooting script.

Background Is Important

Researchers — One thing the public demands in its films today is authentic detail. You know how you feel when a teen-ager shows up on the screen dressed for a football game in a costume no self-respecting teen-ager would wear.

To prevent such errors, each film studio maintains a large staff of researchers. They must check every fact in the shooting script. The sort of questions they answer are: *Did the lords in Queen Elizabeth's time wear mustaches? When did sandwiches become popular? Did sailors wear pea jackets in 1800?* Set designers, costumers, make-up artists, and writers all confer with the researchers.

Set designers — Headed by the art director, these experts are responsible

for creating the hundreds of backgrounds or sets needed for each movie.

Upon receiving a shooting script, their first job is to submit rough sketches of each scene to the director. If their sketches are approved, they proceed to construct miniature sets. The director uses these miniatures in mapping out the action for his scenes — the cameraman in the placing of lights and cameras. To discover that a stairway is too short to allow for proper lighting, while a set is still in miniature, is better than to tear up an actual stairway just as a scene is about to be shot.

Once a film is plotted in miniature, the set designers turn their blueprints over to carpenters, electricians, plumbers, and interior decorators; then construction of the final set begins.

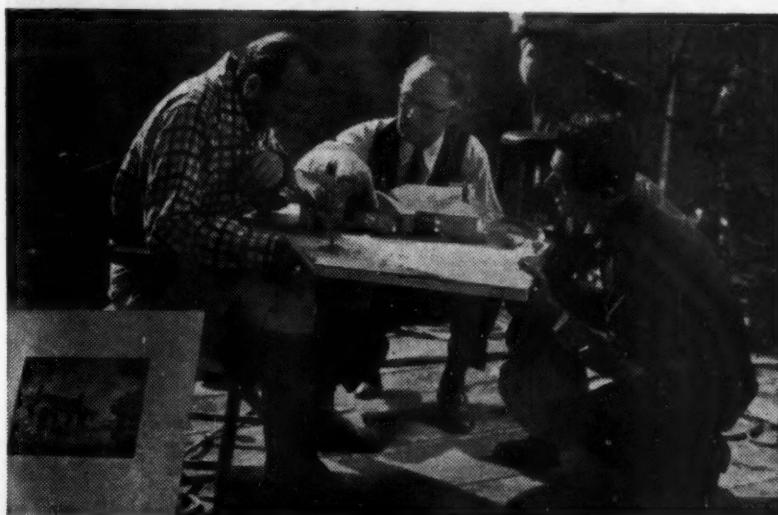
A good set designer will know how to make his sets contribute to mood and story. For instance, in a melodramatic scene, straight lines and sharp angles in a setting will heighten the feeling of excitement. For tragedy, a low ceiling set contributes to the mood of depression.

Making the Film "Flow"

Cameramen — The cameraman must be both artist and scientist. He must understand the most complicated of camera mechanisms. And he must have an artist's appreciation of delicate differences of light and dark. He must give to the action of the film a natural "flow."

The cameraman's skill is measured by the ingenuity he shows in his use of long-range, medium, and close-up shots. The cameraman will know that a soft focus lends atmosphere to romantic scenes. He will use harsh shadows to suggest tense drama, mystery, or peril. If he is clever, his camera can be used to enable you to see things from an actor's point of view. For example: If the hero has just been slugged, a blurry focus of the camera lenses would depict the scene as it appears to the hero. Or if a cameraman wished to get a little boy's perspective on his family, he might photograph scene from a lower level than usual so that we, like the boy, would look up at Mom and Pop.

We have discussed only a few of the important men behind the scenes in Hollywood. But a glimpse of their work should indicate what a complex art the modern film has become. Your entertainment isn't all thanks to Van Johnson's freckles or Jeanne Crain's profile. Let's give credit to the "credits."



Set designers submit sketches and miniature sets to aid directors' work.



PERFECT

OUR faces are very red! We are guilty of a misplaced date line! Through a typographical error the date line in the heading of the letter addressed to Long's Department Store ("Dear Sir," September 23rd issue) was printed above the writer's address. It should have been placed *below* the writer's address.

There is no authority for placing a date line above the writer's address. All text books in business English courses place the date line below the address.

But it's an ill wind that blows no good. Our alert readers have written such excellent letters of correction that we are printing three of them in this column.

We apologize for the mistake; we appreciate the interest and alertness of our readers, and we congratulate all the writers of letters of correction for the excellence of their business letter writing.

Senior High School
Rock Island, Illinois
October 2, 1946

Practical English
220 East 42nd Street
New York 17, New York

Gentlemen:

In reference to the illustrated business letter appearing on page five in your recent copy of *Practical English*, dated September 23, 1946, I am representing my class in writing this letter of inquiry.

In the heading of this letter you have placed the date before the address. What we are interested in knowing is if this is a misprint or if you have a specific reason for this arrangement? We have always been taught that the date should follow the address.

I would appreciate it very much if you would make a note concerning this arrangement in the forthcoming issue of *Practical English*, or else send a letter of explanation to me in care of the above address.

Very truly yours,
Margaret Stattler

218 Twin Oaks Road
Akron 2, Ohio
September 30, 1946

Letters Editor, Scholastic Magazines
220 East 42nd Street
New York 17, N. Y.

Dear Sir:

In your September 23 issue of *Practical English* I noticed in the article "Dear Sir" a model of a business letter in which the date was placed before the writer's address.

Is this a newly accepted form for a business letter? I shall appreciate your advising me on this point.

Respectfully yours,
Louis Cooper

Lincoln High School
37th and G Streets
Tacoma, 8, Washington
October 4, 1946

Miss Dorothy M. Johnson
Practical English
220 East 42nd Street
New York 17, New York

Dear Miss Johnson:

In my composition class we are using your article "Dear Sir," which appeared in the September 23rd edition of *Practical English*. We are studying business letters and find your samples very helpful.

In your article you place the date first in the heading. However, in a guide book, *How to Write Letters for All Occasions* by Cynthia Sanderson, and in our school textbooks, the address comes first and the date last.

The class would like to know if it is correct to put the date first. Would you write and let me know so that I may tell them which is correct?

Truly yours,
Julian MacDonald

Oh, Give Me a Home

I.

Let me live in a house by the side
of the road,
Or even the side of a tannery;
Let me live in a wood, brick or
concrete abode,
Be it next to a jail or a cannery;
Let me live in a house with a
roof and a door
(They were once inexpensive
and myriad)
Let me live in a house with four
walls and a floor,
Let me live in a house, please —
period.

II.

It takes a heap o' livin' in a
house to make it home;
And it takes a heap o' searchin'
with a fine tooth comb
To find a heap o' somethin' like
a hovel, house or shack,
And to buy it — if you find it —
takes a awful heap o' jack.

Altha Gray

ARE YOU . . . ? ?



... A SCRIPT-TEASER?

Maud decorates each book with doodles
Of animals and sums and noodies.
She claims a library-lover to be —
But really belongs in an art gallery.



... A BACK-BENDER?

Bob flattens books upon their faces
When he goes out for breathing-spaces;
Pays no heed to librarians' rages
About broken bindings and falling pages.



... A BOOK-WORM?

Clem leaves his mark on every book
Into which he chances to look
Each turned-down corner and grubby smee
Testifies that "Clem's been here."

There's a Card for It

(Concluded)

ing Company in 1918. (The "c" stands for *copyright*.) It's important to have this information if your theme is to include a bibliography — a complete list of all the sources you used. If you were writing a current events theme, you'd keep an eye on copyright dates to find the most recent books.

310 p., illus., ports., maps, facsim. This is a brief summary of the physical make-up of the book. It contains 310 pages; it has illustrations which include portraits, maps, and facsimiles (reproductions) of related documents.

You won't want every book whose card is headed *Pilgrims*. But how can you tell which books to use?

The title, *The Pilgrims and their History*, was self-explanatory. But when the title gives no clue to the book's contents, look for a brief sentence on the card describing its text. This summary usually tells you whether the book is worth investigating.

Follow the Clues

Among the cards on PILGRIMS, you'll probably find an index card reading: "PILGRIMS—SEE ALSO: PURITANS." "See Also" cards are cross-references — hints that there are other subjects which are closely related.

Tracking down this clue, you locate a *subject card*, headed PURITANS, for a book called *Frontier Folkways*. On the card is a paragraph marked *Contents*, and somewhere in the paragraph you will find an underlined description of one chapter, "The Massachusetts Bay frontier (1629-1650)." This indicates what portion you should read.

Before going to the shelves for your books on Pilgrims and Puritans, be sure you've exhausted every other clue. Under what *other* subjects could you look for material? How about *Thanksgiving*?

The "T" drawer may provide nothing more fruitful than a lonely index card marked "THANKSGIVING—SEE: HOLIDAYS." This is another sort of cross-reference card. It indicates that, although the library has no books devoted entirely to the subject of Thanksgiving, you'll find the topic discussed in a number of general books about holidays. When you're on the trail of *Holiday* books, remember to save yourself time and trouble. Read each card carefully to see if the material has any relation to your theme. Otherwise, you'll be loaded down with books that don't discuss Thanksgiving in relation to the Pilgrims.

The card catalogue is there to show you what the score is in your library. It's the shortest distance between you and the books you want. Use it.



by SLIM SYNTAX

I OFTEN see the following sentence in reputable newspapers and magazines — and I hear it on the radio very often: "This is what *transpired* at the meeting."

My teacher says *transpired* is incorrectly used here. Is she right?

V. F., Manasquan, New Jersey

Your teacher has the right answer on this one. Reporters, writers, commentators, and others who use *transpire* in this way are wrong.

Transpire means "to become known," or "to come to light." If by the sentence above the writer means "This is what *came to light* at the meeting," then he's correct. But if he is using *transpired* instead of *occurred* or *happened*, then he's wrong.

I was arguing with a friend of mine that this sentence is wrong: "I read the two first chapters of the book."

Am I right when I say it's wrong?

Arnold K., Tacoma, Washington

LEARN . . .

To Think Straight

IN THE past two weeks your parents and your friends' parents have probably voted in your state elections. Perhaps you've heard some of the campaign slogans used by competing political parties.

Political campaign slogans make no bones about giving an unfavorable impression of the opposing party or parties. They are "dreamed up" in order to win votes for *one* party. In the game of politics a favorite "play" is to put "the other side" on a hot spot.

Slogans and catch phrases sound clever. But there are two good reasons to watch them: (1) Slogans stimulate *feeling* rather than straight thinking; (2) Slogans usually make things seem simpler than they could possibly be.

A Republican campaign slogan was: *Who made you a vegetarian?* This implied that the meat shortage was entirely the fault of the Democratic party. The Democrats used this: *Don't go back to the horse-and-buggy days!* With their slogan the Democrats suggested that Republicans are opposed to progress. Neither slogan, in itself, shows sound reasoning. Both slogans

You are right as rain. Better hold on to that book. It's a collector's item — probably the only book that has *two first chapters!* Every book we've seen has only *one* first chapter, *one* second chapter, etc.

The correct form is: "I read the *first* two chapters of the book."

Is it correct to say: "Refer back to that letter."

A. B., Wichita, Kansas

Refer back isn't exactly incorrect. It's just an example of *redundancy*. (English translation: using two or more words where one will do the trick.)

Refer itself is composed of two Latin words: *re* (back) and *fer* (carry). When you *refer* to a letter, you are going *back* to look at that letter again.

Here are some other *redundancies* to avoid:

1. Repeat that again. (Why *again*? When you *repeat* something, you say it again.)

2. Each and every one of you. (*Each* means *every one*, doesn't it?)

3. This is an actual fact. (All facts are actual. That's what makes them facts.)

P.S. If you are worried about what will happen to you if you spring *redundant* on your friends, just say *wordy*.

are catch phrases used to catch votes!

One slogan that you've surely heard is: *Old enough to fight, old enough to vote.*

This seems to say that, if eighteen-year-olds are mature enough to become soldiers in the service of their country, they are mature enough to vote.

Think this one through and you'll see that it isn't a logical statement.

A good soldier is the man who takes orders without questioning them. He doesn't think for himself. His job is to carry out commands given to him.

On the other hand, a good voter doesn't take orders; he doesn't take suggestions or even listen to arguments without questioning them. He thinks for himself; he alone decides which candidates he will vote for.

There are many ways in which you can prove that you're old enough to vote at eighteen. You can point out that you read newspapers carefully; you can show that, in high school, you've learned who your governmental representatives are, their terms of office and their responsibilities. But saying that you're old enough to vote because you're old enough to fight isn't logical.

Slogans may strike our fancies. But don't accept them as shortcuts to straight thinking.



QUESTIONS AND QUIZZES TO SEE IF YOU'RE "WHIZZES!"

ON THE HOT SPOT

What's wrong with these word-pictures? They're descriptions of speakers' boners. See if you can pick out the boner.

1. Jack's voice ranges from whisper to boom —
His eyes stare blankly at the back of the room.
2. Cathy's off to a flying start —
She's learned her entire speech by heart!
3. Steve's speech is punctuated with pauses —
His "notes" are a jumble of phrases and clauses!
4. Jim chose a topic that was dull and trite —
He feared an exciting one might start a fight!
5. Glenn Cunningham has nothing on Pete,
When his speech is over and he sprints to his seat!

THERE'S A CARD FOR IT!

Test your library skill by choosing the correct answer to each statement.

1. If you were preparing a history assignment on China, you'd begin your search for library books by:
 - (a) Looking among the 900's — history and geography books.
 - (b) Consulting the card catalogue.
 - (c) Asking the librarian for help.
2. The *call number* for a book is the symbol of:
 - (a) The book's title and subject.
 - (b) The copyright date and the author's initial.
 - (c) The book's subject and author's initial.
3. To find the *book card* for *A Chinese Legend*, you would look in the card catalogue under:
 - (a) *Chinese*
 - (b) *A*
 - (c) *Legend*
4. The notation, *New York, Viking, 1923*, on a catalogue card means:

(a) Mr. Viking wrote the book in New York in 1923.

(b) The Viking Press (publishing company) published the book in New York in 1923.

(c) The book has been out of print since 1923, and is available only in New York libraries.

5. If your theme assignment was on the political situation in China, you'd use a book whose card read:

(a) "The development of China's silk industry."

(b) "A brief history of the Buddhist religion in China."

(c) "The activities of the Communist Party in China from 1935 to 1945."

SHORT CUTS

Why use three or four words when one will do the trick? Each of these underlined phrases can be expressed in one word — an adjective ending in *ious*. Following each sentence is the first letter and the suffix of the substitute word.

1. Peter was a boy *who was eager to get ahead*. (A - - - IOUS)

2. I didn't like Mother's pudding, but she said it was *chockful of vitamins*. However, I much prefer her pies, which are *extremely tasty*. (N - - - IOUS, D - - - IOUS)

3. As soon as Jo Ann walked into the room, I could see she was *in a tizzy*. (F - - IOUS)



YOU may not aspire to a career as a legal secretary or a court stenographer, but a knowledge of common legal expressions is essential if you are to be an intelligent citizen. As evidence, we submit this conversation between Cliff MacKenzie, who is reading the court news, and Mr. MacKenzie.

CLIFF: Dad, why should a law court be interested in running a man's house after he has died?

MR. MACK: Eh? What's that?

CLIFF: Well, listen: "The court appointed Jeremiah Scrapple as *administrator* for the *estate* of Neal Munson, who died *intestate* . . ."

MR. MACK: A man's estate, Cliff, isn't necessarily a country home. There, it's a legal term for all of a man's possessions — money, real estate, jewelry, stocks and bonds, etc.

CLIFF: Oh, I see. (Few seconds later.) What's an *injunction*? This is

about a guy who got an *injunction* against a neighbor who was *trespassing* on his property.

MR. MACK: An *injunction* is an order of restraint.

CLIFF: Wonder if I could get an injunction against Miss Hobbs to restrain her from giving us so much homework! Just one more question, Dad. Why does this news item use the term *grand larceny*? Here, for instance: "The *indictment* charged the *defendant* with *grand larceny*." What's so grand about it?

MR. MACK: Grand, in that case, means that a lot of money is involved.

CLIFF: Well, yesterday I read about an *embezzlement* case. The *defendant* was a woman, and her lawyer was sure of an *acquittal* because she had an *affidavit*, signed by the *plaintiff*, giving her the right to use the funds she was accused of embezzling. Now, what's the difference between *larceny* and *embezzlement*?

MR. MACK: Look, Cliff, there's a *Webster's International Dictionary* on the table. Why don't you use it?

* * *

administrator — one appointed by a court to settle the *estate* of a person who dies *intestate* (without having

made a lawful will). Opposed to *executor*, one appointed by will to administer the estate of the *testator* (person making the will).

injunction — a court order, secured by one party, requiring another party to refrain from doing a certain thing which he has no legal right to do.

trespassing — a violation of a legal right; also, especially, to enter the premises of another without proper authority.

larceny — theft. *Grand larceny* is the term used when the value of the thing stolen exceeds a certain amount, fixed by law. *Petty larceny*, when it is less than that amount.

indictment — a formal written statement charging one or more persons with a crime.

defendant — the party sued in a legal action.

embezzlement — fraudulent appropriation of property by a person to whom it has been entrusted, as of an employer's funds by his clerk, or state funds by the officer in charge.

acquittal — a verdict of not guilty.

affidavit — a written statement under oath. The person who makes the *affidavit* is the *deponent*.

plaintiff — the party bringing suit.

A

secret

FOR TWO

Only the milkman and his horse shared this one

By QUENTIN REYNOLDS

MONTREAL is a very large city, but, like all large cities, it has some very small streets. Streets, for instance, like Prince Edward Street, which is only four blocks long, ending in a *cul de sac*.¹ No one knew Prince Edward Street as well as did Pierre Dupin, for Pierre had delivered milk to the families on the street for thirty years now.

During the past fifteen years the horse which drew the milk wagon used by Pierre was a large white horse named Joseph. In Montreal, especially in that part of Montreal which is very French, the animals, like children, are often given the names of saints. When the big white horse first came to the Provinciale Milk Company he didn't have a name. They told Pierre that he could use the white horse henceforth. Pierre stroked the softness of the horse's neck; he stroked the sheen of its splendid belly and he looked into its eyes.

"This is a kind horse, a gentle and a faithful horse," Pierre said, "and I can see a beautiful spirit shining out of the eyes of the horse. I will name him after good St. Joseph, who was also kind and gentle and faithful and a beautiful spirit."

Within a year Joseph knew the milk route as well as Pierre. Pierre used to

¹ *cul de sac*: a blind alley.

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boast that he didn't need reins — he never touched them. Each morning Pierre arrived at the stables of the Provinciale Milk Company at five o'clock. The wagon would be loaded and Joseph hitched to it. Pierre would call "*Bon jour, vieille ami*," as he climbed into his seat and Joseph would turn his head and the other drivers would smile and say that the horse would smile at Pierre. Then Jacques, the foreman, would say, "All right, Pierre, go on," and Pierre would call softly to Joseph, "*Avance, mon ami*," and this splendid combination would stalk proudly down the street.

The wagon, without any direction from Pierre, would roll three blocks down St. Catherine Street, then turn right two blocks along Roslyn Avenue; then left, for that was Prince Edward Street. The horse would stop at the first house, allow Pierre perhaps thirty seconds to get down from his seat and put a bottle of milk at the front door

and would then go on, skipping two houses and stopping at the third. So down the length of the street. Then Joseph, still without any direction from Pierre, would turn around and come back along the other side. Yes, Joseph was a smart horse.

Pierre would boast at the stable of Joseph's skill. "I never touch the reins. He knows just where to stop. Why, a blind man could handle my route with Joseph pulling the wagon."

So it went on for years — always the same. Pierre and Joseph both grew old together, but gradually, not suddenly. Pierre's huge walrus mustache was pure white now and Joseph didn't lift his knees so high or raise his head quite as much. Jacques, the foreman of the stables, never noticed that they were both getting old until Pierre appeared one morning carrying a heavy walking stick.

"Hey, Pierre," Jacques laughed. "Maybe you got the gout, hey?"

"*Mais oui, Jacques*," Pierre said a bit

(Concluded on page 16)

² *Bon jour, vieille ami*: Good day, old friend.

³ *Avance, mon ami*: Come, my friend.



THE MARCH OF

U.N. Acts on World-Wide Reduction in Armaments

It was a week of history-making utterances. The opening shot in the verbal battle was fired by Russia's Premier, Joseph V. Stalin, in a press statement to the United Press. This was followed a day later by an oratorical "salvo" at the United Nations General Assembly by Russia's Foreign Minister, Vyacheslav M. Molotov. A day after that came the reply, for the United States, by American delegate Warren R. Austin. In that order, here — briefly — is what each said.

In reply to 31 questions submitted to him by Hugh Baillie, president of the United Press, Stalin declared that Russia does not have the secret of the atom bomb, and that she believes in "a strong international control" of atomic energy. He disagreed with U. S. Secretary of State James F. Byrnes that there was growing tension between Russia and the United States. He stated that Russia was still interested in a loan from us. For Germany, he favored economic and political unity, with some sort of central administration under Allied control.

The Soviet leader denied that the veto was being overworked by Russia in the U.N. Security Council. He denounced "Churchill and those who think like him in Great Britain and the United States" as the most serious threat to peace. Mr. Baillie asked Stalin whether he thought present negotiations would lead to "the conclusions of peace treaties which will establish amicable relations" among the Allies. He answered, "I hope so."

Regarding Yugoslavia's decision not to sign the Italian peace treaty, Stalin stated that "Yugoslavia has grounds to be dissatisfied." He also disclosed that Russia has sixty divisions of troops in the European countries west of the Russian border at the present time. (Winston Churchill had charged Russia had 200.)

Reduction of Armaments

Before the world had sufficient time to analyze Stalin's statements thoroughly, there came the 69-minute-long speech by Soviet Foreign Minister Molotov at the United Nations General Assembly. He flatly rejected the

American plan for international atomic control, but called on the United Nations to bring about a "general reduction of armaments" that would include the banning of atomic energy for military purposes.

Mr. Bernard M. Baruch, the United States representative on the United Nations Atomic Energy Commission, was the target of a bitter attack by Mr. Molotov. He accused the American elder statesman of heading a school of imperialism with "an irresistible trend toward expansion and unchallenged domination of the world." He declared that the importance of atomic bombs was "exaggerated" and warned that "atomic bombs used by one side may be opposed by atomic bombs and something else from the other side."

The Soviet Foreign Minister vigorously insisted on keeping the veto power as it is at present. He linked the veto power with the question of atomic control. He cau'oned the delegates of the General Assembly that the elimination of the Big Five's veto power in the Security Council would mean the "liquidation" (the end) of the United Nations. "Is it not because there is a desire to give a free hand to the worshippers of the atomic bomb that someone is raising such a hubbub around the veto?" he demanded.

The resolution introduced by Mr. Molotov urged (a) a declaration by the General Assembly that a general reduction of armaments was "necessary," and (b) that this proposed disarma-

Warren Robinson Austin...

... attributes his vigor and determination to the fact that, like most Vermonters, he "has downed many dishes of baked beans, particularly before the tender age of two and a half" . . . Is chief U. S. delegate to the U.N. General Assembly, and will be U. S. Security Council delegate on January 1 . . . Long a supporter of U. S. participation in international cooperation . . . Celebrated 69th birthday this week . . . Devoted to his hobby of cultivating apple trees . . . A distinguished lawyer.

ment include "as a primary objective" a ban on the manufacture and use of atomic energy for military purposes.

The next day America took the rostrum. Her spokesman was former Senator Warren R. Austin, head of the United States delegation to the United Nations General Assembly. He stated that the United States is just as eager as Russia for a worldwide reduction of armaments. But, he added, there must be "effective safeguards by way of inspection and other means to protect complying states against the hazards of violation and evasion." He pointed out that "after the last war, we made the mistake of disarming" . . . ourselves while other nations did not disarm. . . "We shall not repeat that mistake."

Disclose Numbers of All Troops

The United States, Mr. Austin declared, endorsed Russia's opposition to changing the veto power in the Security Council. However, he felt that there was "room for improvement." It was America's "hope," he said, that "some time in the future" the Big Five can agree to modify the use of the veto.

The Soviet proposal for a report on the number of Allied troops stationed in non-enemy countries was also approved by the United States — provided it was broadened to include an inventory of "all mobilized forces, whether at home or abroad." In other words, Mr. Austin urged all countries to reveal the size and disposition of their armed forces. "The United States," Mr. Austin said, "has nothing to hide with regard to our armed forces at home or abroad. The United States will promptly fulfill that policy."



"NOW, WE BELIEVE . . ." Mrs. Vijayalakshmi Pandit, Indian U.N. delegate, explains her views to a visiting N. Y. college student during a recess in General Assembly session at Flushing.

EVENTS

Mr. Austin did not cross words with Molotov on the latter's accusations of "imperialism." "Our motives in war and peace," the American delegate asserted, "we leave to the judgment of history. We fought for freedom side by side without recrimination [fault-finding]. Can't we fight for peace side by side without recrimination? . . ."

Miners Ask New Wage Rise

What Happened: In one corner was John L. Lewis, leader of the United Mine Workers (AFL). In the other was Captain N. H. Collison, Coal Mines Administrator for the U. S. Government. Since November 1, they have argued over issues of wages and working conditions in an attempt to reach an agreement that would prevent a strike threatened by the 400,000 soft coal miners.



Talbert in The Cleveland Press

Who Wants Ice in the Winter?

Since last May, the mines have been operated by the Government, rather than by private owners.

Mr. Lewis asked for the conference on the grounds that the Government had violated vacation and welfare clauses in the present contract. Secretary of the Interior Julius A. Krug agreed to discuss the features in dispute. But he stated that the May 20 contract was binding as long as the Government operated the mines.

President Truman, backed by the opinion of Attorney General Tom C.

Clark, decided that the U.M.W. had the right to reopen the agreement. On the eve of the conference, the Government granted retroactive vacation payments.

If the present negotiations get nowhere, Mr. Lewis could end the old agreement on November 15. And if there is no contract on November 20, when the termination would become final, the miners will strike. Their tradition is "no contract, no work."

The coal mines were seized by the Government last May to end a 59-day strike. After the seizure, Secretary Krug signed a contract with the U.M.W. granting their chief demands. Lewis and the mine owners have not yet been able to agree on terms under which the pits could be returned to private operation.

What's Behind It: Mr. Lewis hopes to win wage increases for his miners which will set a new wage pattern for the nation. Millions of workers in both CIO and AFL unions are now seeking new wage raises because of the increased cost of living. In leading the wage fight, Mr. Lewis, observers believe, wants to steal the honors from Philip Murray, CIO president.

Atom Control Commission

What Happened: Atomic energy in the United States was discharged from the Army. It became a civilian with President Truman's appointment of the new Atomic Energy Commission, which will handle its control and development.

David E. Lilienthal, 47-year-old head of the Tennessee Valley Authority, was named head of this powerful civilian group. Mr. Lilienthal was also chairman of the committee which wrote the Acheson-Lilienthal report, basis of the Baruch plan for international atomic control. Gordon R. Clapp, general manager of TVA, was nominated to succeed Mr. Lilienthal as TVA chairman.

Working with Mr. Lilienthal on the atomic board will be: Dr. Robert F. Bacher, Cornell physicist who pioneered in the development of the atomic bomb and was scientific consultant to Bernard Baruch, American Representative on the U.N. Atomic Energy Commission; Sumner T. Pike, businessman and former member of the Securities and Exchange Commission; Lewis L. Strauss, banker and rear ad-



Press Assn.
David E. Lilienthal, 47, discusses his new job on Atomic Energy Commission with Mr. Truman.

minal in the U. S. Naval Reserve; and William W. Waymack, editor of the Des Moines Register and Tribune, who was also an economic and fiscal adviser to Government agencies and is an active worker for international peace.

These men will take over from the War Department direction of the nation's three vast atomic energy plants, which represent a \$3,000,000,000 investment. They will have powers unprecedented in American history.

The Commission will operate all facilities for making fissionable material; control all sources of plutonium, uranium, and other material which it decides can release "substantial quantities" of atomic energy; conduct research and make atomic bombs for the U. S. armed forces; issue licenses for the manufacture of equipment using atomic energy; and control all patents for making or using atomic energy.

The Commission must report to Congress twice a year, but its decisions can be vetoed only by the President.

What's Behind It: When Congress was considering atomic energy control last spring, the chief subject of debate was whether the commission should have military members. Civilian control won out in the McMahon bill passed last July. Since then, President Truman has been searching for men who could fill these extremely important posts. They were selected after much hard deliberation.

David E. Lilienthal . . .

. . . turns from controlling electric power to controlling atomic power . . . Left his successful law practice in 1931 to reorganize Wisconsin's Public Service Commission . . . Two years later, became co-director (and, in 1941, chairman) of the vast Tennessee Valley Authority . . . A big Middle Westerner with a wide grin . . . Always a fighter for the public welfare, he used to fight with his fists as a college light heavyweight . . . Married, has a daughter and a son.

A Secret for Two

(Concluded)

uncertainly. "One grows old. One's legs get tired."

"You should teach that horse to carry the milk to the front door for you," Jacques told him. "He does everything else."

He knew every one of the forty families he served on Prince Edward Street. The cooks knew that Pierre could neither read nor write, so instead of following the usual custom of leaving a note in an empty bottle if an additional quart of milk was needed they would sing out when they heard the rumble of his wagon wheels over the cobbled street, "Bring an extra quart this morning, Pierre."

"So you have company for dinner tonight," he would call back gaily.

Pierre had a remarkable memory. When he arrived at the stable he'd always remember to tell Jacques, "The Paquins took an extra quart; the Lemoines bought a pint of cream."

Jacques would note these things in a little book he always carried. Most of the drivers had to make out the weekly bills and collect the money, but Jacques, liking Pierre, had always excused him from this task. All Pierre had to do was to arrive at five in the morning, walk to his wagon, which was always in the same same spot at the curb, and deliver his milk. He returned some two hours later, got down stiffly from his seat, called a cheery 'Au 'voir' to Jacques and then limped slowly away.

One morning the president of the Provinciale Milk Company came to inspect the early morning deliveries. Jacques pointed Pierre out to him and said: "Watch how he talks to that horse. See how the horse listens and how he turns his head toward Pierre. See the look in that horse's eyes? You know, I think those two share a secret. I have often noticed it. It is as though they both sometimes chuckle at us as they go off on their route. Pierre is a good man, Monsieur President, but he gets old. Would it be too bold of me to suggest that he be retired and be given perhaps a small pension?" he added anxiously.

"But of course," the president laughed. "I know his record. He has been on this route now for thirty years and never once has there been a complaint. Tell him it is time he rested. His salary will go on just the same."

But Pierre refused to retire. He was panic-stricken at the thought of not driving Joseph every day. "We are two old men," he said to Jacques. "Let us wear out together. When Joseph is ready to retire — then I, too, will quit."

QUENTIN REYNOLDS

Nowadays it's the writers who get around. Quentin Reynolds has been a star football player, newspaper reporter, sports writer, radio commentator, and foreign correspondent. Now he's an editor of *Collier's* who writes short stories and books (five in five years) and hops back and forth between Europe and the U. S. Quentin Reynolds was a newspaper correspondent in Germany when Hitler and Goebbels were first taking over. He didn't like their work and wrote that he didn't like it. As a result, he was one of the first reporters booted out of Germany. When he came back to this country he began writing short stories. In his books and articles Reynolds has been trying to increase our understanding and friendship for "our neighbors in Europe." During the war he wrote the script for a movie showing London in wartime; he was also the narrator for the film.

For years Pierre had worn a heavy cap, the peak of which came low over his eyes, keeping the bitter morning wind out of them. Now Jacques looked into Pierre's eyes and he saw something which startled him. He saw a dead, lifeless look in them. The eyes were mirroring the grief that was in Pierre's heart and his soul. It was as though his heart and soul had died.

"Take today off, Pierre," Jacques said, but already Pierre was hobbling off down the street, and had one been near one would have seen tears streaming down his cheeks and have heard half-smothered sobs. Pierre walked to the corner and stepped into the street. There was a warning yell from the driver of a huge truck that was coming fast and there was the scream of brakes, but Pierre apparently heard neither.

Five minutes later an ambulance driver said, "He's dead. Was killed instantly."

Jacques and several of the milk-wagon drivers had arrived and they looked down at the still figure.

"I couldn't help it," the driver of the truck protested, "he walked right into my truck. He never saw it, I guess. Why, he walked into it as though he were blind."

The ambulance doctor bent down, "Blind? Of course the man was blind. See those cataracts? This man has been blind for five years." He turned to Jacques, "You say he worked for you? Didn't you know he was blind?"

"No . . . no . . ." Jacques said, softly. "None of us knew. Only one knew — a friend of his named Joseph. . . . It was a secret, I think, just between those two."

Jacques, who was a kind man, understood. There was something about Pierre and Joseph which made a man smile tenderly. It was as though each drew some hidden strength from the other. When Pierre was sitting in his seat, and when Joseph was hitched to the wagon, neither seemed old. But when they finished their work, then Pierre would limp down the street slowly, seeming very old indeed, and the horse's head would drop and he would walk very weakly to his stall.

Then one morning Jacques had dreadful news for Pierre when he arrived. It was a cold morning and still pitch-dark. The air was like iced wine that morning and the snow which had fallen during the night glistened like a million diamonds piled together.

Jacques said, "Pierre, your horse, Joseph, did not wake up this morning. He was very old, Pierre, he was twenty-five and that is like being seventy-five for a man."

"Yes," Pierre said, slowly. "Yes. I am seventy-five. And I cannot see Joseph again."

"Of course you can," Jacques soothed. "He is over in his stall looking very peaceful. Go over and see him."

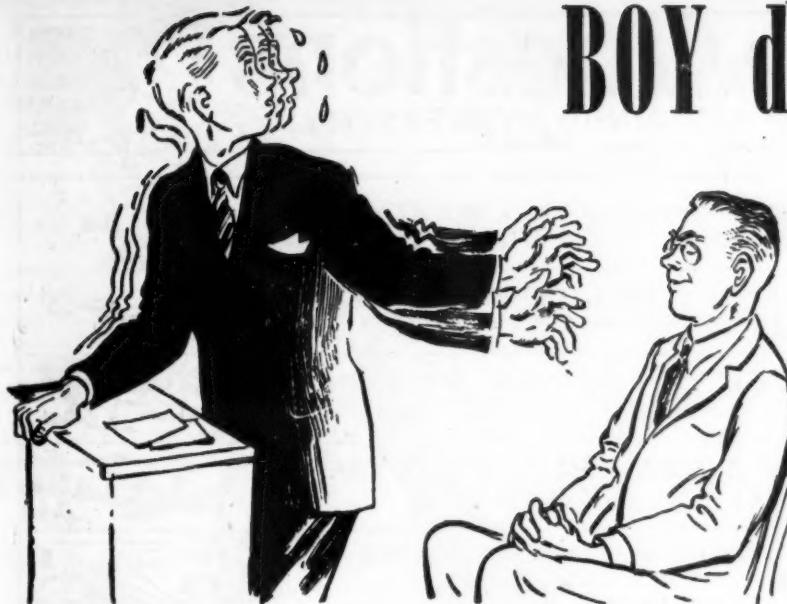
Pierre took one step forward then turned. "No . . . no . . . you don't understand, Jacques."

Jacques clapped him on the shoulder. "We'll find another horse just as good as Joseph. Why, in a month you'll teach him to know your route as well as Joseph did. We'll . . ."

The look in Pierre's eyes stopped him.



BOY dates GIRL



IT'S the Public Performance that shrivels you.

You feel fairly cocksure about life when it's only "yours truly" whom you see in the mirror. Thanking the family for a birthday party doesn't faze you; nor does introducing cousin Herb to cousin Harry.

It's mostly when you know the "eyes and ears of the world" are taking in your act that you begin to wonder about the *hows*, *whys*, and *wherefores*.

Your dramatics club has been entertained by the Glendale dramatics group; when and where to put your "thanks"? You have to introduce a speaker in your school assembly; does the occasion call for anything different from "cousin Herb, this is cousin Harry"? At a vic party Bob Emerson's pal, Beeny Barton (whom you don't know) asks you to dance—do you send him home for his credentials?

Q. Whom do you thank when your club has been entertained by another club?

A. Sincere thanks for hospitality is a thing that can't be overdone. The thanks of your club president count for everybody, but enthusiastic thanks from each of you will leave hosts with the feeling that their efforts have been worthwhile.

Perhaps a dramatics club in a nearby high school has invited your dramatics club to a party. When the party breaks up, if convenient, you should express your pleasure to the student or teacher in charge of the gathering. Then, if

is, you're in the public eye, and you're scared stiff.

Come on, tighten up those suspenders! If you're scared, how about the guy who's going to speak? He's the only one with a real reason for quaking. The audience will forget all about you the minute he starts to speak. The only thing you have to do is to be friendly, and to put him at his ease.

You don't *have* to make a fancy speech yourself. You don't *have* to tell funny stories. The simpler your spiel, the better.

You announce the speaker's name—audibly and clearly. (Make sure you know how to pronounce it beforehand.) State the subject of his speech. And you might explain why he is particularly qualified to speak on this subject. Then say to *him* that you and your friends are most happy to have him with you. Enough said!

You can vary the formula, depending on the occasion. If it's coach Johnson who's speaking at the Athletic Club dinner, the kids will know who he is. But you could break the ice with an anecdote about the day the coach came to school wearing one blue sock and one brown plaid sock.

On some occasions, when you're being official emcee, you may be expected to thank the speaker in behalf of your group. Here again, simply and briefly, you might say, "Dr. Houston, thank you so much for coming out to Jasper High today. Your experiences as an army surgeon were of great interest to all of us. We hope you'll come again."

If you don't thank a guest speaker publicly, you should approach him after the audience exits, and thank him.

Q. Should a girl refuse to dance with a boy? If so, how?

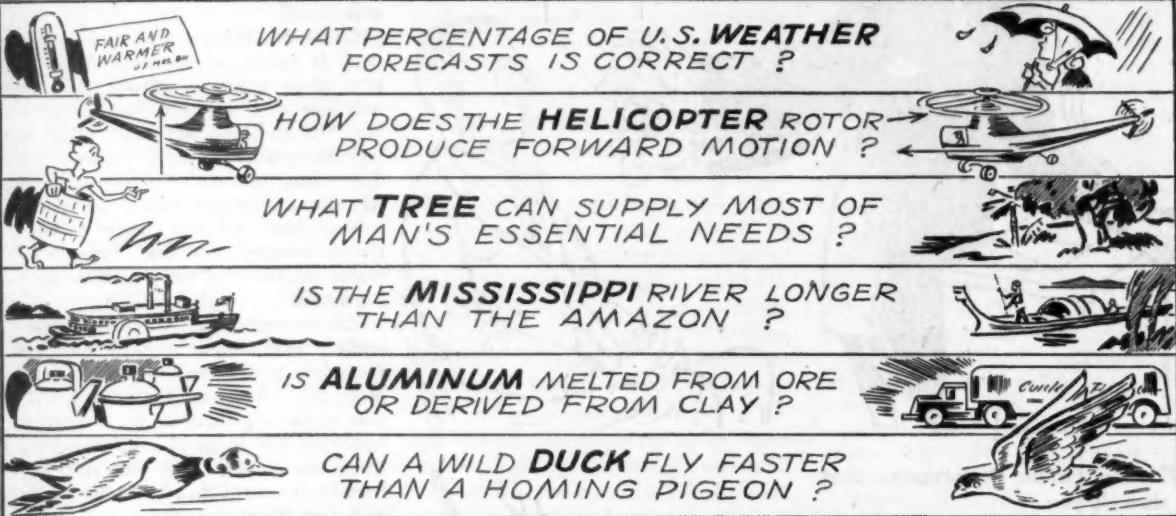
A. To refuse to dance with someone at a school or private dance is as impolite as refusing to talk with someone at a party. You shouldn't refuse to dance with a boy unless you have previously promised the dance to someone else. In that case you would simply say, "I'm sorry, but I've already promised this dance to Glenn." If the boy should ask for the dance after next, then you can only accept graciously. If he dances like a camel, you'll just have to bear it as best you can and pray the ordeal will be a brief one. After one dance, you can say "thank you" and excuse yourself.

At a large public dance you could politely decline to dance with a stranger.

Keen Questions

WITH EXPLAINED ANSWERS

BY CHARLES BAYNE



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play as if the music were being performed for the first time. In other words he has spontaneity.

When you hear a well-known "combo," you know that each man is good. The accent is on individual performance. When the melody is established each man is on his own. He is given a chance to improvise, to weave his own ideas into the pattern of the music. This last point is very important because it keeps the music from turning into a free-for-all. Each man pays careful attention to what the preceding musician has played and to the actual piece they are all playing.

For good, pure jazz listen to records like Artie Shaw's ####*St. James Infirmary*, Louis Armstrong's ####*Once in a While* or ####*Drop that Sack*, or Bob Crosby's ####*Dogtown Blues*. Look for names such as Eddie Condon, Muggsy Spanier, George Wettling, Miff Mole, George Auld, Pee-wee Russell, Nat Cole, Bobby Hackett, Cootie Williams, Roy Eldridge, Art Tatum, Teddy Wilson and Wild Bill Davison. Look for records called ####*Honeysuckle Rose*, ####*The Musk rat Ramble*, ####*Riverboat Shuffle*, ####*At the Jazz Band Ball*, as played by some of these jazzmen. Or better yet, make your own discoveries. That's where the fun comes in.

Jazz in the Swing Band

In talking about jazz and small combos, we don't mean to imply that there's no jazz in any of the big bands. There is, and it's good. Against a framework of arrangement, many of the band leaders let one or more of their boys "take over" or do it themselves) and the result is real jazz. Woody Herman does this. Take a look at the solo work in ####*Apple Honey* or ####*Northwest Passage* and see what you think.

Stan Kenton is another good jazz man. Ray McKinley has a lot of good ideas. Les Brown's ####*High on a Windy Trumpet* is one of the records of the year. Last, but far from least, there's Benny Goodman. The King of Swing is also a topnotch jazz artist as records such as his recent ####*Blue Skies* show. There are few small "combos" which have the drive, rhythm, control, and ability to maintain melody as the Goodman groups do. If you still haven't heard that sextette album, hop to it now!

IT OCCURRED to us the other day that we've been using words like "jazz" and "swing" pretty freely in this column. Perhaps it's time we checked to see if everyone's agreed on the meaning of our terms.

Let's start with swing. Most of the popular music you hear on the radio is swing. It is arranged for a whole group of players by one man, the arranger. All the notes are written down; the chief requirement for the band is ability to play those notes well.

There is good swing and bad swing. Sometimes you buy a record because you like the song. After you've played it ten times, you're ready to throw it away. On the other hand, if you bought Artie Shaw's ####*Begin the Beguine* (with his old band), you're probably still playing it - and will until the record wears out. When you swing fans tune in Guy Lombardo or Vaughn Monroe on the radio, you turn them off if you can dial something better. The something better may be Harry James, one of the Dorsey brothers, or Benny Goodman. These men are good musicians. Their arrangements are solid and interesting. They don't think every tune should be played just as the one before was played.

This Is Jazz

Now we come to jazz. Jazz is free creative music, defined only by the ability, good taste, and discipline of the performer.

While swing is played mostly by big bands, the best jazz is played by small combinations of musicians. In the small "combo" each musician can put across his own ideas. His music is free and creative in that he embroiders and varies his theme as he plays. He needs

as great technical ability as the man in the swing band - or greater.

If you're not a jazz fan, all jazz may sound like a lot of noise to you - at first. You have to listen to a lot of it - and listen carefully. Gradually you'll begin to distinguish the different instruments and follow the melody in all its variations. Something in you will start to respond to the music. You'll begin to feel that the music is spontaneous.

The 1-2-3-4 of Good Jazz

You won't feel this way about all the jazz you hear, of course. Neither do the jazz fans. Only good jazz contains all four of these elements - spontaneity and sincerity; intense emotion that touches the core of the listener; facile instrumental technique; clear organization.

Spontaneity results from what is called jazz improvisation, playing without written notes. Jazz improvisation does not mean that the musician makes up what he is playing on the spot. His music is based upon his playing experience, his knowledge of harmony, his memory, and his taste for good phrasing, shading, and feeling. The longer he plays, the better he is able to improvise.

It has often been said that a good jazzman never plays a chorus twice the same way. This is plain silly. The jazzman varies the way he plays because he is seeking perfection. If he is smart, he won't discard his best interpretation for a mediocre one in the mistaken belief that greatness depends upon infinite variety. Another foolish idea is that good jazzmen never rehearse. They do and they work out arrangements carefully. But a good jazzman has the ability to

THE men who "go down to the sea in ships" have a rugged and adventurous life. Only those with strong physiques should consider this occupation — and, judging by statistics, it is practically a "men only" occupation. The 1940 Labor Department statistics show that, before the war, there were 35,221 employed workers in the classification of "sailors and deck hands except U. S. Navy." Of these, only 137 were women. The same report showed 46,078 workers available.

The term "marine" is used to identify fleets of sea-going vessels. Those under the United States flag are the U. S. Navy, the U. S. Merchant Marine or "commercial marine," and the Government Marine. The commercial marine consists of vessels plying the water-borne trade of the nation, carrying cargo and passengers in foreign and domestic trade. Most of these vessels are privately owned but, during wartime, they are armed; many are taken over by the Army and Navy and used as transports, cargo carriers, tankers, and hospital ships. The Government Marine includes the Coast and Geodetic Survey, Army Transport Service, etc.

Sea Duty

Seafaring always has called for courage and stamina. Today's highly complex vessels demand trained men for all higher positions. Trained men are also the ones who, after service on ships, direct shipping and foreign trade activities from ashore.

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Maritime Work

By Franklin R. Zeran
Vocational Editor

final superintendent, and operating manager.

A wide field exists in ship servicing. There are boiler cleaning and boiler and auxiliary manufacturing companies, engine repair companies, marine departments of oil firms, turbine manufacturing concerns, shipbuilding and ship repair yards, ship chandlery companies, nautical instrument companies, and firms specializing in adjustment and servicing, tank cleaning and stevedoring businesses. There are traffic positions which require knowledge of trade routes, port facilities, freight rates, and brokerage procedures. There are positions in the personnel department of great shipping lines, and men earn high salaries in admiralty law, marine insurance, underwriting, surveying, loss adjustment, and in the export and import service of national manufacturers. The foreign service of the Department of State needs men with both sea and shore knowledge and experience.

Here are some questions to consider which are related to a sea career:

YES	NO
1. I am in excellent physical condition.	_____
2. I like mathematics and do well in this subject.	_____
3. I like physics and chemistry and do well in these subjects.	_____
4. I can take orders and follow instructions.	_____
5. I get along well with people.	_____
6. I have mechanical interests and aptitudes.	_____
7. I have hobbies related to maritime work.	_____
8. I have had work experience related to maritime work.	_____

Note: Affirmative answers to these questions indicate interest and aptitude only. They do not constitute a score indicative of occupational qualifications.

Books and Pamphlets

Youth and the Sea, by John J. Flaherty. J. B. Lippincott Co., New York. 1941, \$2.00.

Opportunities in the United States Merchant Marine, by F. R. Zeran. Vocational Division Leaflet No. 9, Superintendent of Documents, Washington, D. C. 5c.

Full Ahead! A Career Story of the American Merchant Marine, by Felix Reisenberg, Jr. Dodd Mead & Co., New York, 1941, \$2.00.

What the Citizen Should Know About the Merchant Marine, by Carl D. Lane. W. W. Norton Co., New York. 1941, \$2.50.

Service in the Armed Forces, by F. R. Zeran. Pp. 75-84. Supt. of Documents, Washington, D. C. 20c.

U. S. Merchant Marine Exam.

The next competitive examination for admission to the U. S. Merchant Marine Cadet Corps will be held in the spring of 1947. High school graduates and those scheduled to graduate in June, 1947, are eligible for the spring examination. Applicants for appointments as Cadet-Midshipmen and requests for information concerning the Merchant Marine Cadet Service and its Academy should be addressed to the Supervisor, U. S. Merchant Marine Cadet Corps Training Organization, U. S. Maritime Commission, Washington 25, D. C. No candidate will be admitted to the examination until his application and scholastic record have been received and approved by the Supervisor.



✓ Tops, don't miss. ✓ Worthwhile. ✓ So-so.

NOTORIOUS GENTLEMAN

(Universal-International. Produced by Sidney Gilliat and Frank Launder. Directed by Sidney Gilliat.)

In England this production was titled *The Rake's Progress*. "Rake" is an old Anglo-Saxon word meaning a "no-good wolf." Evidently the movie makers feared the American understanding of "rake" would lead audiences to expect the film to be the history of a gardening implement. Thus, *Notorious Gentleman*.

And certainly this is no tale of autumn leaves or new-mown grasses, although such a story might have had more point than does the life of an English playboy, Vivien Kenway.

Rex Harrison, the master of sophisticated comedy, is cast as the charming Vivien. We meet Vivien just as he is being expelled from Oxford University for climbing the steeple of the Martyr's Memorial. As for the rest of his career: Jobs — he loses them. Ladies — he loves 'em and leaves 'em. Money — he fritters it away. He glides wittily from one scrape to another.

Usually in these "Peck's Bad Boy" stories, the hero wins our heart because there's a streak of gold in him somewhere. But Vivien Kenway never shows his streak. He lives and dies a rake. As portrayed by Harrison, his general cheerfulness and lack of responsibility is somewhat amusing. But it is impossible to develop any affection for him.

MY DARLING CLEMENTINE

(20th Century-Fox. Produced by Samuel Engel. Directed by John Ford.)

This western is the old story of an honest marshal who brings law and order to a rip-roaring frontier town. But director John Ford, one of the best in the business, has dressed up his shooting with some interesting characters and some fine photography.

The story is based on the life of Wyatt Earp, one of the greatest law-enforcement officers in the history of the West. Any hero named Earp has three strikes agin' him. But keen-eyed, drawling Henry Fonda makes a sym-

pathetic character of the soft-spoken, fast-shooting marshal.

The gunfire in the picture is strictly a family affair between some ruthless rustlers, the Clanton clan, and the Earp brothers. The action takes place in Tombstone, Arizona, where life is so reckless that the graveyard fills up fast.

In spite of the title, the romantic angle is played down — as it should be in any respectable western. More important than Earp's "darling Clementine" is the odd friendship between the marshal and Doc Holliday, a doctor turned gunman. Doc is played by Victor Mature, and this role may be the best thing that ever happened to him.

The member of the cast we could happily do without is Linda Darnell who plays the part of Chihuahua, a half-breed Indian.

MOVIE CHECK LIST

Drama: ✓ Deception. ✓ Strange Woman. ✓ Cloak and Dagger. ✓ Notorious. ✓ Notorious Gentleman. ✓ Sister Kenny. ✓ The Killers. ✓ Two Years Before the Mast. ✓ Henry V. ✓ The Dark Mirror. ✓ Three Wise Fools.

Comedy: ✓ The Perfect Marriage. ✓ White Tie and Tails. ✓ Margie. ✓ Caesar and Cleopatra. ✓ Monsieur Beaucaire.

Musical: ✓ Blue Skies. ✓ Three Little Girls in Blue. ✓ The Jolson Story.

Mystery: ✓ Black Angel. ✓ Home Sweet Homicide. ✓ The Big Sleep.

Western: ✓ My Darling Clementine.



Rex Harrison makes a rear exit to escape paying his hotel bill.



Bad Service

Ghostly Voice (in haunted house): "Get out — get out!"

Man: "Where are you? I can't see you."

Voice (meekly): "I know — the sheets haven't come back from the laundry yet."

McCall Spirit

Fasten with a Big Red Bow?

Danny Kaye's schnauzer, a low character named Putzi Hanfstaengel, has been terrorizing the henyard of a neighbor who raises Cochin-China poultry for show purposes. Two champion cockerels were killed in night forays, costing Danny a pretty price.

Seeking advice from a veterinarian, Danny was told:

"Fasten a dead chicken around Putzi's neck. In a couple of days he'll get so sick of chicken he'll never chase another one."

Danny acknowledged the sagacity of the advice and then brought up another problem:

"Putzi also chases motorcycles. Shall I use the same formula?"

Ain't It the Truth

Jones: "How do you spend your income?"

Johnson: "About 30 per cent for shelter, 30 per cent for clothing, 40 per cent for food, and 20 per cent for amusement."

Jones: "But that adds up to 120 per cent!"

Johnson: "Don't I know it!"
Los Angeles School Journal

There's a Difference

Cowboy: "Getting your saddle on backward, aren't you?"

Dude rancher: "That's all you know about it, smarty. You don't even know which way I'm going."

Torch

A Rose by Any Other Name —

The Ladies' Garden Club was holding its last meeting of the season. "Ladies," announced the chairman, "we understand a few husbands have raised new varieties of flowers and named them after their wives. I know Mrs. Teagarden has had a new type of rose named after her, and you Mrs. Van Snipper, what new variety of flower did you say your husband discovered?"

Here the speaker turned to a belligerent looking member in the first row, who frigidly answered, "I believe it was a snapdragon!"

Christian Science Monitor

Amen, Brother

Some of the world's greatest minds have discoursed on the power of prayer, but we like this summing-up that a reader sends in:

Many years ago, he says, his grandfather and father were plowing their field in Georgia when a terrible lightning storm broke. Grandfather ran for the farmhouse, looked back and saw his son staring skyward.

"Hey," he yelled, "what are you doing?"

"I'm prayin', Dad."

"Prayin'! A scared prayer ain't worth a hoorah, son - run!"

This Week

Moo-o? Neigh!

"Oh, what a strange-looking cow!" exclaimed the sweet young Alpha Phi from Chicago. "But why hasn't she any horns?"

"Well, you see," explained the farmer, "some cows is born without horns and never had any, and others shed theirs, and some we dehorn, and some breeds ain't supposed to have horns at all. There's a lot of reasons why some cows ain't got horns, but the reason why that cow ain't got horns is because she ain't a cow - she's a horse!"

The Texas Outlook

Double Cover

A wire fell across Main Street during a storm. People feared to touch it. The city editor assigned two reporters to the story.

"One to touch the wire," he directed, "and the other to write the story."

Highway Traveler

Time Waits for No One

A sweet young thing was hired as a beginning stenographer in a large New York office and was continually late during her first week of work. One morning her boss approached her as she blew into the office, late as usual.

"You're twenty minutes late again," he said in acid tones. "Don't you know what time we start work at this office?"

"No, sir," she replied blankly, "they're always at it when I get here."

School Activities

With Gravy?

"Waiter, please bring us each a portion of Tortoni Soglinelli."

"I'm sorry, I no can do, gentlemen, you see, that's the proprietor."

The Jamesonian, Bishop McLoughlin Mem. H. S., Brooklyn, N. Y.

Even Match

John: "Say, you're not a bad-looking girl."

Jane: "Oh, you'd say so, even if you didn't think so."

John: "And you'd think so even if I didn't say so!"

Helen Fritts, Poland (N. Y.) High School

Australia's Animal Stamps



Platypus

Koala

A USTRALIA, land of a number of rare and weird animals as well as several like the kangaroo that are well known to zoo visitors, has pictured many of these animals on postage stamps.

The Platypus

We print two of Australia's animal stamps here, the 4-penny 1938 issue showing the lovable koala bear, and the 9-penny of the same series showing the strangest of all web-footed animals - the platypus. The platypus has a duck-like bill that seems appropriate for a web-footed animal, but her fur coat is most un-duck-like. But listen to this: the platypus lays and hatches eggs like a duck, then nurses the baby like a cow!

The Koala

The koala, or Australian native bear, makes its home in the tops of lofty gum-trees in southeastern Australia. Its pudgy, tailless body, surmounted by a round thick-set head with large tufted ears, make it look like a tiny comedian of the animal world. It has grayish, thick woolly fur, and the adult bears rarely exceed 32 inches in length.

The koala belongs to the Phalanger family of Marsupials, and passes most of its time in the trees. It feeds upon the leaves and flowers of the gum-trees, often passing weeks in the same tree without descending. As you can probably guess, the koala is very slow and sedentary in its habits.

Young koalas make droll and interesting pets, take readily to a bread and milk and fruit diet, but cannot thrive without some of their customary diet of gum-leaves. That is why they are rarely seen outside of Australia. If danger threatens, the koala "freezes" tight to a branch, tucks in its head and ears and limbs, and tries to look like a round woody part of the tree. The tiny animal also sleeps in this queer manner.

The above three paragraphs about the koala are by W. Henry Boller and are reprinted from the magazine *Philately*, published by the *Comfort Press*, 200 South Seventh Street, St. Louis 2, Mo.

FUN FOR Everyone WITH CARROM-CROKINOLE GAME BOARDS

With Carrom Multi-Game Boards, you can plan thrilling evenings for the whole family, pep-up your parties and provide fun for all. The different games you can play on a single Carrom-Crokinole Game Board range as high as 105. Among the games are old favorites as well as those that are new and novel. Get Carrom-Crokinole Game Boards at your dealer.



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WOW!! \$10.00 WORTH OF FUN — ONLY 10¢!

What a treasure hunt! Big package 500 FOREIGN STAMPS—just as received from foreign missions, other sources. Includes stamps from Africa, South America, Philippines, Free French, Cape Juby, Palestine, etc., including some rare ones. Many are from the U. S. and Canada. 10¢ and 75¢. This amazing offer is given for 10¢ to serious approval applicants, only. One to a customer, money back if not more than delighted.

JAMESTOWN STAMP CO., Dept. 12, Jamestown, New York

STAMPS—VALUED UP TO 50¢ & 75¢ EACH



"STAMP FINDER"!

FREE! --VALUABLE STAMP FINDER! Send today for big new edition, fully illustrated, containing 5000+ stamps from all over the world, including rare and difficult stamps and the countries they come from. Also fine packet of fascinating stamp albums, etc. including many stamp animals, strange scenes, etc. An FREE to approval applicants enclosing 3¢ postage. Illustrated catalog list of stamps.

GARCELON STAMP COMPANY, Box 894, CALAIS, MAINE

ZOWIE-E-E! A BARREL OF FUN FOR ONLY A DIME!!

500 UNITED STATES STAMPS—absolutely unprinted and unperforated—each one from a different state, including large commemoratives, airmails, high denominations, up to \$3.00! Stampion's biggest package of fun—and you get it for only a dime!! 10¢ and 75¢. Send to ZOWIE-E-E! APPROVAL APPLICANTS. Money back if not delighted. Illustrated bargain lists with each order.

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Latest Scott's International \$8.00 Stamp Album—covering entire World—containing 38,000 illustrated, descriptive pieces; Scott's 1947 Standard \$5.00 Catalogue (updated by Encyclopedia)—Given to applicants for Foreign Approvals becoming customers.

PLYMOUTH, Dept. A 24, Bell, California



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118 DIFFERENT Stamps including Commemoratives, Charities, Airmail, Sets, etc. Only 3¢ to Approval Buyers. Webuy collections.

BADGER STAMP CO., Dept. K, Milwaukee 3, Wis.

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RAYMAX, 129-A William Street, New York City



Typewriter Types



Romeo

How does he get so much time for campus woo and still gather plenty of classroom "A's"? *Inside tip:* Does his homework on a Royal Portable Typewriter. Royal's *easy, effortless* touch speeds up writing. Royal's *super quiet* lets you *think*, too. And school tests prove this; reveal marks go *up* when work is typed!



Beautiful Schemer

Planning for her future—taking care of her present, too. With her Royal Portable! Now, she makes spending money typing themes, notes for others. Later, she'll make a good secretary. Because Royal is the portable with *standard keyboard features*, she'll switch to an office typewriter, with *ease*!



Master Mind

Uses *brain power*, not brawn, to breeze through the hard jobs. Take tiresome theme-writing, for instance. He's discovered that Royal's special *work-saving* features—such as *easy-setting* "Magic" Margin, "Touch Control," and Finger-Flow Keyboard help do *faster, better* typing.



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Inform the folks about what a Royal Portable can do for *you*! Owning a Royal can improve your work now . . . help you in college . . . aid your job chances later. Royal's easy "Self-Teacher" makes touch typing simple. Get a Royal—first in *work-saving, sturdiness* too. See your Royal dealer today.



**ROYAL
PORTABLE**
**THE Standard Typewriter in
Portable Size**

"Magic" and "Touch Control" are registered trade-marks of Royal Typewriter Company, Inc.

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SCHOLASTIC

Teacher ^{EDITION}

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Practical English

NOVEMBER 18, 1946

Teaching Aids for PRACTICAL ENGLISH

BASED ON MATERIALS IN THIS ISSUE

On the Hot Spot — the Speaker's Stand (p. 5)

A One-Period Lesson Plan

AIMS

1. Choosing a subject and preparing it for oral presentation.
2. The body of a speech: facts arranged in an orderly fashion for a desired goal.
3. How to close a talk: summaries and the need for leaving a clear impression with the audience.

In the October 28th issue we discussed the requirements and role of a chairman and suggested some discussion activities. A review of the results obtained by that lesson will serve to anchor the aims in the present activity.

Assign the article for home study and ask students to prepare talks on their favorite subjects. Here are some to start them off: (1) My favorite movie star and the film I most enjoyed; (2) how the football season is shaping up, and how the home team compares with its nearest rival; (3) why students should have some voice in community planning; (4) If I Were Principal, or, The Ideal High School.

ACTIVITY

Have the class appoint a chairman to introduce the speakers and topics, and conduct the period.

Have each student give his prepared "talk" and after each one have the class evaluate it. Was it well prepared? How was it presented? Did the speaker hold the interest of his audience by his subject, his manner, his enthusiasm?

Did the speaker carry the field, or did the subject and the interest of his audience both go astray? How might he have presented his material in a more entertaining and arresting fashion? Would some pictures or diagrams have helped in putting the subject across?

What was the final impression of his talk? Did it leave any loose ends with the audience? How might it have been improved?

Another classroom activity might be based on questions in "Boy dates Girl" (p. 17) which concerns introducing speakers. Have the students read the article then practice intro-

ducing (1) the local YMCA secretary, (2) a business man, (3) a World War II veteran, (4) an alumnus of your school.

REFERENCES

Write and Speak Better, by Hoffman and Davis. (Whittlesey House) McGraw-Hill, 1937, \$3.00.
As Others Hear You, by Ball and Wright. Appleton-Century, 1942, \$1.56.
Speech: a High School Course, by Lew Sarett. Houghton Mifflin, 1943, \$1.84.
How to Make a Speech and Enjoy It, by Helen Partridge National Publicity Council, 130 E. 22nd St., New York 10 N. Y., 1944, 75c.

There's a Card for It! (p. 8)

Library cards are "guides" to sources of information. Melvil Dewey devised his Decimal System for numbering and filing non-fiction so that it can be easily found.

DISCUSSION QUESTIONS

What is a cross-reference? How can it help the researcher? How can it work against the student if care is not taken in selecting the slant he wishes his work to have?

What are each of the following: (1) author card; (2) subject card; (3) book card?

ACTIVITY

If there isn't a library in your school pay a visit to the nearest public library and work out the problem suggested in the article, *The Pilgrims*. Follow the outlined steps and jot down in a notebook each one as it is completed. Should questions arise, check either with the librarian or later with the teacher.

Encourage students to widen their acquaintanceship with the library. What other services of value such as lecture programs, concerts, exhibits, etc., are offered?

What can students do to help spread the knowledge of books in their community? It would help others if each member of the class volunteered to "guide" another student through the library, explaining the catalogue system and how books can be obtained most easily.

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COMING NEXT WEEK

November 25, 1946

May We See a Menu, Please?: Ordering dinner in a restaurant; how to ask for a table, give the order for a meal, and pay the check.

Second article in series on "How to Use the Library" — the use of reference books.

Third article in our "How to Judge Motion Pictures" series — how a movie is put together.

Words to the Wise: vocabulary building.

Shop Talk: restaurant terms.

Interview, Slim Syntax, Letter Perfect, logic column, quiz, short story, Boy dates Girl, movie and record reviews, sports, etc.

Cast and Credits (p. 9)

The wishes of producer and director are carried out by a battery of experts and technicians whose names appear only in the list of credits at the start of the film.

DISCUSSION QUESTIONS

What part do the following have in the making of a movie: (1) scenario writers; (2) researchers; (3) set designers; (4) cameramen? Describe in detail how they work together and separately to build a moving picture.

Why is accuracy in detail necessary to have mapped out well in advance of "shooting"?

ACTIVITY

1. To appreciate the work of the scenario writers: have students pick a favorite short story, novel, or play and break down a section of it into possible scenes for the screen treatment. The whole class might work on the same story — possibly a novel being used in the English course. Out of all the suggestions a rough scenario might be compiled by the class.

2. Set-designing: have students choose a scene from a short story, novel, or play and make rough sketches of the style of the setting they would suggest. See if they can suggest: (1) mood; (2) character; (3) story in the set alone. How would they suggest the following in their set: (1) poverty; (2) jealousy; (3) boredom? Can they suggest in the setting that one of their characters is timid, vain, or happy-go-lucky?

3. Researchers: Take a scene from *David Copperfield*, or a similar novel and make a list of all the details of costume and make-up that a good researcher should be able to supply

4. Have students see a current picture based on a novel or play they have read (*Two Years Before the Mast*, *Black Beauty*, *Henry V*, *Caesar and Cleopatra*, *The Killers*, *Home Sweet Homicide*). How did the story have to be changed for the film? Was the film as good as the original story? If not, why not?

REFERENCES

Let's Go to the Movies, by William and Helen Pryor. Harcourt Brace, 1939, \$2.50.

We Make the Movies, by Nancy Naumburg. Faber &

Faber Limited, London, England (at most public libraries).

How They Make a Motion Picture, by Hoadley and Freudlich. Crowell, 1939, \$2.00.

Talking Pictures, by Barrett Kiesling. Johnson Publishing Co., New York, 1937, \$1.75.

Learn to Think Straight (p. 11)

The recent state and Congressional elections have been brushed by a lot of thinking which hasn't been logical. As we go on toward the elections of 1948 more and more phrases, slogans, and twisted words will be used. To understand how some of these "devices" work is the subject for discussion in our column on straight thinking.

ACTIVITY

Take the two slogans: *Old enough to fight, old enough to vote* and *Who made you a vegetarian?* and examine how they twist the issues to catch votes.

Here are some from another day which students might like to put under the white light of thinking straight:

1. Let us have done with wiggle and wobble. (1916)
2. Two families in every garage. (1946)
3. Back to normalcy. (1920)
4. Fifty-four forty or fight. (1844)
5. The forgotten man. (1932)

Where students can bring their knowledge of historical events into play they can see how issues were clouded or colored by these catch phrases.

U. S. Merchant Marine (p. 20)

Students should be reminded of the questionnaire which concludes this week's vocational article. Scores are only indicative of interest and aptitude and are not in themselves definite.

REFERENCES

The Merchant Marine, from *Senior Scholastic*, March 25, 1946, 10c.

Packet I & II, Education Section, Division of Information, U. S. Maritime Commission, Washington 25, D. C. Free materials on the Merchant Marine.

An exhaustive bibliography for use in senior high school in the study of the United States Merchant Marine has been prepared by the Division of Information, United States Maritime Commission.

Copies may be obtained free on request from the Education Section of the Commission, Washington 25, D. C. Teachers are urged to avail themselves of this source material.

Answers to "Who? Which? What?"

On the Hot Spot — the Speaker's Stand: 1 — "Don't yell. Don't mumble . . . enunciate plainly"; "Talk straight to your listeners." 2 — "Memorizing is likely to throw you." 3 — Jot down brief notes on small cards. 4 — "The possibility of an argument . . . wins attention." 5 — Approach and leave the speaker's stand with composure.

There's a Card for It!: 1-b, 2-c, 3-a, 4-b, 5-c.

Short Cuts: 1-ambitious, 2-nutritious, delicious, 3-furious.

Off the Press

New Publications of Interest to Teachers

Years of Wrath. A Cartoon History 1931-1945, by David Low. Simon and Schuster, 1946, \$3.75.

These cartoons by the great Low appeared originally in Lord Beaverbrook's *Evening Standard* of London. They were done in black and white, but to the student of politics there are nuances that reveal the superbly clairvoyant mind behind the pen which anticipated the deluge that all but drowned us in the war years.

The introductory cartoons grapple with the menace of the atomic bomb and the challenges to Big 3 unity. The chronological approach is then adopted, and we are carried forward from the Japanese strangulation of Manchuria to the preparations for reconstruction of "The Wrecked World." The lampoons take on a grim aspect as we reflect upon our failure to act decisively in earlier crises.

This volume will make a worthy addition to libraries for high school students of world history. Its usefulness is somewhat marred by the omission of a table of contents and page numbers, though there is a useful chronology of events. The text which accompanies each of the 300 cartoons is written by Quincy Howe, a journalist and radio commentator with liberal convictions and a fluent pen.

A chronology of events closes a sturdy book which historians and students will consult for an insight into these "Years of Wrath."

Color Blind. A White Woman Looks at the Negro, by Margaret Halsey. Simon and Schuster, 1946. 163 pp., \$2.50.

Unlike the comedian who pined for the role of Hamlet, Miss Halsey has not abdicated her right to good humor in attempting a solution of the Negro problem.

She admits in her first chapter that she is not an authority on the race question. We immediately felt friendly. The book is based upon her personal experiences in a New York canteen where mixed dancing with white and colored servicemen was accepted by white and colored hostesses. There were no incidents.

To the author, and other students of the problem, "The real basis of prejudice against Negroes is economic and historical, not sexual or psychological." She attacks frontally that dangerous

perennial, "Would you like your daughter to marry one?" and states that Negroes are not interested in intermarriage because it does not carry with it acceptance by either the white or the colored community.

This is not the kind of book which should be placed in the hands of high school students who have been sheltered from frank and intelligent discussions of sex. Teachers who have no time for statistical treatises will find this book easy to read and a guide to democratic conduct on the rocky road to racial equality. It is a "must" for leaders in the intercultural field who can spice circulars and talks with pungent commentary excerpted from *Color Blind*.

People Behave Like Ballads, by Robert P. T. Coffin. Macmillan, 1946, 100 pp., \$2.25.

Any college professor who has room for a handle-bar moustache in these days of shortages must have a strong

sympathy for the past and a non-rheumatic funny bone. Such a man is Robert Peter Tristram Coffin.

In some fifty short, narrative poems with New England as a background, Coffin ranges from the trials of Mr. Burns, who looked forward to a fling in town without "his tall icicle of a mate," to a eulogy of the late Stephen Vincent Benét.

Teachers who find it difficult to reach 11th and 12th year pupils with poetry will find Coffin a life-saver. The word-pictures are clear, and the ideas are sufficiently concrete to be readily grasped by young people.

The Great Dilemma of World Organization, by Fremont Rider. Reynal and Hitchcock, 1946. 88 pp., \$1.50.

The author has a fine reputation as a creative librarian. He has turned to a broader field and added another book to the growing list proposing a world government. It is unique in that his world state would rest national voting power upon "the relative sum total of the educational accomplishment of all the citizens of each country."

If the U.N. succeeds this volume will become a curio. It seems to us that Dr. Rider has been a little too hasty in burying a going concern.

INVITATION TO A PARTY

If you plan to attend the convention of the National Council of Teachers of English at Atlantic City this year . . . and are a subscriber to *Senior Scholastic*, *Junior Scholastic*, *World Week*, *Practical English*, or *Prep* magazines in classroom quantities . . .

You are cordially invited to a party, including buffet supper, at the Hotel Claridge on November 28 as a guest of Scholastic Magazines.

Maurice R. Robinson, Publisher, will be host at the party, which will begin at 5:30 p. m. and end before the evening session begins. Return the coupon below, and we will send you a Guest Card.

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NEWS AND NOTES

TEACHERS of today's airminded students may obtain some interesting free materials from the Educational Director, Pan American World Airways, 135 East 42nd Street, New York 17, N. Y. Materials include *The Wealth of the Other Americas*, an illustrated booklet giving current economic facts, *The Flying Clippers in the Southern Americas*, a collection of true stories, and *Let's Get Better Acquainted*, which contains facts and figures on Latin American countries. Also available are *At Ease Aloft*, with facts on aviation and global geography, and two *Air Traveler's Dictionaries*, one English-Spanish and the other English-Portuguese. *The Classroom Clipper* is published monthly during the school year and gives current information about international air transportation. (Free to teachers on request.)

The basic language subjects — reading and spelling — are commendably handled in three new study books. *Common Words for Secondary Schools* (Grades 9-10) offers a complete vocabulary building program on the words most commonly used and frequently misspelled. *Word Study for Secondary Schools* (Grades 11-12) is a more advanced high school speller which gives a complete review of the problem and a program of word analysis. In *Modern Reading* (Grades 7-12) comprehension, interpretation, organization of ideas, word study, and dictionary skills are outlined in an orderly and progressive manner. Available in both cloth-bound and paper-covered editions from Charles E. Merrill Co., New York 19, N. Y. or Columbus 15, Ohio, they are moderately priced: *Modern Reading*, 36c, *Common Words*, 30c, and *Word Study*, 33c each in class quantities. Diagnostic tests to assist teachers in measuring progress are furnished free with each book.

Report prepared by the National Science Teacher Association for the Consumer Education Study of the National Association of Secondary School Principals.

This report is the most definitive source available to science teachers on how to use commercial supplementary teaching materials, how to evaluate their usefulness, how to build topic discussions around pamphlets, and other sources of information. It may be obtained from the Educational Department, National Better Business Bureau, Chrysler Bldg., N. Y. 17, N. Y. (\$1.00).

Copies of the previous basic report — "Commercial Supplementary Teaching Materials" — are also available.

Reprints of the forty-eight pages on "UNESCO and Education in the World Today" in the October issue of *The School Executive* are being made available to schools and community groups throughout the country. The editors have prepared materials for group discussion. The illustrated pages answer questions on the overall plan of UNESCO and how the schools can be of help. *The School Executive* magazine, 470 4th Ave., New York, 16, New York. Prices: single copies 25c, 10-99 copies, 15c, 100 or more 10c.

War memorials should be not only attractive, but useful and lasting as well, contribution to the general welfare of the nation for which men fought and died. With this in mind, the Forest Service of the United States Department of Agriculture suggests that community forests make a most fitting type of memorial. Such memorials may be created as a real community project, and it is one in which school children may play an important part. Besides the experience of planting the trees and taking part in the exercises, children will gain from the project important lessons on the conservation of natural resources. For further information and lists of printed material, write the Forest Service, U. S. Dept. of Agriculture, Washington 25, D. C., or your State Forester.

"The Modern Tool for Teaching" is the subject of an address delivered by Eric Johnston, President of the Motion Picture Association, over the ABC on September 1. A reprint of Mr. Johnston's address (Motion Picture Association, 1600 I St., N.W., Washington 6, D.C.) is available to teachers and should prove of especial interest to those who are concerned about the "film fare" of their students and what is being done on the screen's educational front. *The Children's Film Library* (a release of the Motion Picture Association — N. Y. Office, 28 W. 44th St. Sept. 10), is a new project designed for showing children a special series of feature films on Saturday mornings. Each film has been adapted from the works of "ageless juvenile writers" which have been enjoyed during the past two decades by other children. The list may be obtained on request.

The Community Relations Service and the National Conference of Christians and Jews have issued six inspiring posters which have been most favorably received by educators and religious leaders. The underlying theme of each

is: *Three Great Faiths Worshipping One God*. Each poster is attractively colored and is suitable for the classroom, library, or social center. They are sold at 60c a set or 50c in lots of ten or over. Orders may be placed either with Community Relations Service, 386 4th Ave., New York 16, or with the National Conference of Christians and Jews, 381 4th Ave., New York 16.

A Better World, a manual of suggestions for a teaching unit on the United Nations in the Elementary and Junior High School Years, has been published by the Board of Education of the City of New York. It is a most valuable guide to understanding the principles and goals of the United Nations, enhanced by activity suggestions for all classes, an exhaustive list of aids (visual and auditory), and bibliography. The inquiring teacher may address her request to the Board of Education, 110 Livingston St., Brooklyn, New York.

The *Encyclopaedia Britannica True Nature Series* is a new technique of reproducing action photographs by the rotogravure method which enables children to obtain fascinating, authentic photographs of various animals in their natural habitat. Each "animal" is treated separately in an attractive booklet (50c) which should find a welcome on every school room reference table. For the very young they would make delightful Christmas gifts. A list may be obtained from the *Encyclopaedia Britannica*, 20 North Wacker Drive, Chicago 6, Ill.

The Information Program on World Affairs, sponsored by the *Minneapolis Star* and directed by Dr. Edgar B. Wesley of the University of Minnesota and an advisory committee of 13 leading Minnesota educators, will prove challenging to social science teachers. The purposes of the program are as follows: 1. To help create a better-informed citizenry; 2. To increase understanding of other cultures and peoples; 3. To promote world cooperation and peace; 4. To help develop discrimination in finding and using the agencies of information.

Toward the achievement of these goals tests on current affairs and bibliographies have been prepared. Attractive prizes are offered as the climax of a spring contest to individuals or groups in Minnesota, the Dakotas and Wisconsin. Schools outside of those states are not eligible to compete, but the *Guide to the Study of World Affairs* giving complete details on the program is available to all teachers free. Additional copies may be obtained from the *Minneapolis Star*, Minneapolis 15, Minn., at the regular price of \$1.50.

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